

DiScORDER

January, 1998

That Magazine from CiTR, 101.9 Fm

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NEW YEAR'S EVE 1998

This is of course our first New Year's @ Sonar and we hope it reflects our long tradition of quality New Year's events at other venues around the city. This year, we decided that rather than bringing in some no-talent out-of-towner, we should keep the night affordable and give you the chance to get out of town. On top of two-room entertainment from Fever, Fire & Grande, all ticket holders will be eligible for extensive door prizes from Echo, No-Wor, Elmore, 32, Fresh Juice, Level, SPLF, Uncle Dins, Sobez and a **GRAND PRIZE TRIP FOR 2 TO LONDON, ENGLAND** including guest list privileges at a number of London's top clubs. Advance tickets are \$25.00, more at the door, subject to capacity & availability. Sonar will be open until 3am New Year's Eve.

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december 31.97

98

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DISCORDER

JANUARY 1998

ISSUE 180

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Looking back ...



January 1985

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COVER

CITR'S OWN MARLENE YUEN CAME UP WITH THIS "HANDY" COVER.
YES, OUR FIFTEENTH YEAR. WAHOO!
HAPPY BIRTHDAY TO US!

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DEADLINES: Copy deadline for the February issue is January 14th. Ad space is available until January 21st and can be booked by calling Kevin at (604) 682-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.
From UBC to Langley and Squamish to Bellingham, CITR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Show in White Rock. Call the CITR DJ line at 822-2487, our office at 822-3017 ext. 0, or our news and sports lines at 822-3017 ext. 2. Fax us at 822-9364, email us at citradio@mail.ams.ubc.ca, visit our web site at http://www.ams.ubc.ca/media/citr or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, BC, CANADA V6T 1Z1.

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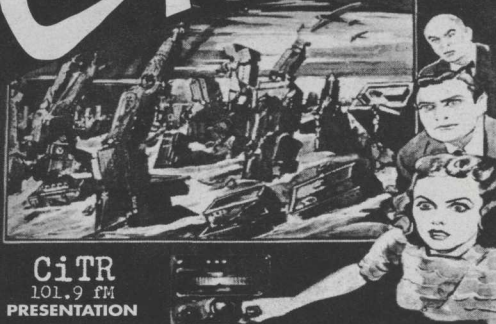


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U M M M M DO BELIEVE WE'RE TEN!

That's right, Scratch turns ten years old this month...and in a brief sentimental moment we'd like to pause and extend an enormous thank you to those who have given of themselves so beautifully in decade number one. In particular, the following Scratch All-Stars:
Bill Baker, Blaine Thurier, Carl Newman, Cathy Fitzhugh, Claudio Cacciotti, Cora Cray, Craig Irefalk, Danny Jones, Dan O'Connell, Darren Shorsky, Dave Lang, Dave Muir, Dave Smith, Doug Parry, Gary Held, Geraldine Parry, Grant Lawrence, Greg Elliot, Harry Spheropoulous, Holly Brown, Ian Mackinnon, Jamie Anderson, Janelle Wong Moon, Jason Zumpano, Jean Yves Theriault, Jim Edgett, Joe Bodner, John King, John Ruskin, Jonathan Simkin, Julian Lawrence, Justice Schanfarber, Kate Jones, Kent Reimer, Kim Hollowaychuk, Lester Smolenski, Marcel Feldmann, Marcy Emery, Mark Critchley, Mark Szabo, Max Lee, MC Exu, Mike Kerley, Mike Ledwedge, Nick Raynalds, Norman Rechin, Paul Malcolm, Randy Iwata, Rob Dayton, Sam Lohman, Sandi Kilby, Scott Gubbels, Scott Parker, Sean Elliott, Sean Hollowaychuk, Shane Ehnman, Sheila Farneyhough, Steve Olkovich, Tim Olive, Troy Viola Funk, Zev Asher, as well as all the fine artists & musicians we've had the privilege of working with...and all the special people we've met along the way, and the people who's name may have been unintentionally omitted (or spelled wrong!) due to faulty memory, and of course everyone who does the not insubstantial deed of choosing to spend your money in our direction. To all: hearty hugs, humble thanks, hefty wishes, and much

SHINDIG



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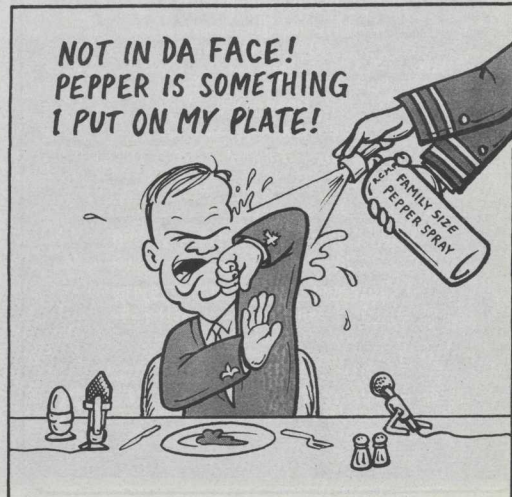
.cowshead chronicles.
1991-1998

for my friends, without whom i am nothing (sappy, but a true fact).

since 1991 i have, through this column, delivered my thoughts on many different subjects. love, wisdom, heartache, trends, pure fiction aimed at something, and good old-fashioned rants about the things around me/us. most were based on things that happened to me as well as those things i knew happened to others. stories about my friends, my family and people i didn't know at all. i have, recently, gone through some of the old columns, charted their course and observed the way the cowshead has changed over the years. i'm not the same as i was in 1991 and neither is the cowshead. so it is now, with some trepidation, that i bring to an end the cowshead chronicles as i know them. but, before i sign off for the final time, i want to put a few things in order, the cowshead was a great outlet for me and i know many read it and, some even, looked forward to it each month and to these people i want to say thank-you. thank-you for reading, following along and having the ability to read between the lines and get whatever it was i was trying to say. thank-you also to those who knew that they were used as characters in my short pieces of fiction and for not getting too upset about it. thank-you also to those who have told me about specific columns that have affected them in some way. (i never meant to make you cry, really) thank-you to my friends who went along with my insanity, to *discorder* who allowed me to tarnish their issues for these many years — especially the editors who had to deal with me constantly being late with submissions of the cowshead, i would also like to address my detractors who doubted my sincerity and whether or not i really meant what i wrote. i did. i still do. that's it, i guess. i'm done, as mentioned earlier, i have over the past month or so been going over some of the old columns and am now in the process of compiling the entire works for those who may want it. but for now, thanks for everything and i'll be seeing you around.
garnet timothy harry xoxo
fettters@direct.ca

Bolched Ampallings by Ted Dave

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PEPPER IS SOMETHING
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Radio Inter view

Live from Thunderbird Radio Hell can
be heard Thursdays from 9-11 pm on

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Who are you (names, ages, instruments played)?

Steve Matheson (19, phat bass, phat voice), Brad Vandermeer (17, high guitar, backup voice), Jason Vandermeer (19, sparkling drums), Ryan Wagner (19, dented guitar, attempted singing)

What happened to Burden?

To make a long story short, we are not a band anymore. There are many rumours about why — was it creative differences? No. Was it that one of us went on some music awards show and made a fool of ourselves? No. Those rumours are connected with Van Halen, not Burden. Sorry to disappoint those who love to gossip. But those who did enjoy Burden will be happy to learn that Steve and Happy have started a new band in the hardcore genre.

Describe the differences between playing with a PUNK band and a SKA band.

It seems as though every time we play with a ska band, they end up playing right before us, which wouldn't be so bad... if they didn't play for so long. For example, we were scheduled to play last at the punk and ska fest. The band that played

like you can just go put a cast on it. The words are so stupid, not to sound critical or anything. But the worst part about it is when those guys drive by playing it really loud in their booming cars. Wow, is that ever annoying, a booming car playing a terrible song. Those booming cars aren't doing any one any good. I think they should be outlawed. That way, we wouldn't have to listen to 'Unbreak My Heart' if we don't want to.

Please give us the names of some of your song titles and a line from the Target song you are most proud of.

'Cries of a Lamb,' 'Sick,' 'Mephistophelian,' 'If Looks Could Kill,' 'Cut the sides but don't touch the back.'

How did you learn the words to 'Ice, Ice Baby'?

Simple: we grew up in the '80s. That and a lot of practice. We always knew the first verse and have just recently started working on learning the second and third verses. It all started in Moose Jaw, where we played, at this place called Joe's Place. They had that song and we were lip singing to it all night and slowly started to learn the words. And



before we played for so long that our set had to be cut down and keep in mind that we only play for about 25 minutes anyway. But hey, it's no big deal. As for playing with punk bands, it doesn't really matter, as long as they don't play for too long.

Have you ever met a gypsy?

Funny you ask because, on our recent western Canada tour, we ran into a gypsy in Banff. He told us many stories, like how he's been a gypsy since he was 18 and how he had a big bus with a giant sky light over his bed so that he could look at the stars at night. He also asked if any of us knew how to tune a 12-string in the dark! Then he showed us a great place to camp. After we all got settled in, he drove away and we never saw our gypsy friend again. The most heartbroken was Jason; he loved that gypsy.

What is your current most hated song? Maybe it's that 'Unbreak My Heart' song. Is it really possible to unbreak one's heart? Come on — that is ludicrous, once a heart is broken, it's not

just a few weeks ago, Steve stumbled upon the Vanilla Ice CD. We have since listened to it repeatedly and learned every word.

What is a Mullet?

It is more commonly described as hockey hair, the shlong, ape drape, mud flap, the Billy Ray, or the soccer rocker. It is also the most popular hairstyle amongst lesbians. If you wish to know how to go about getting a Mullet, go to your hair dresser and ask for it by name. If they seem confused, simply ask them to cut the sides, but don't touch the back. A mullet is a haircut for the business man/'80s rocker. It keeps you sophisticated [so your family won't make fun of you], yet wild [so your friends won't make fun of you].

Discography:

Target self-titled cassette, not yet titled second cassette.

Contact name and address:

Ryan Wagner, 19056 63b Ave., Surrey, BC, V3S 8G5, 604.574.8686, targetrsr@aol.com



Who are you (names, ages, instruments played)?

Gregory M. Adams, 16, guitar and vocals; Matthew Gene Barber, 18, vocals; Kyle R. Deville, 16, bass; Clayton A. Melnyk, 17, drums.

Matt, you are a BMXing buddy of Ken Paul, DISORDER Art Director. Please tell us a story about him. And! What other bands do you know of that contain 'BMX buddies' like the Self Esteem Project?

Matt: Well, last year, Ken, myself, and our friend Nick rented a car and drove up to a BMX contest in Nelson, BC for the weekend. It was a brand new Neon and it was super uncomfortable to ride in. We left at 5pm Friday afternoon and drove all night. At about 3am we were driving and it was real dark out and this deer jumped out of nowhere and we nailed it so hard that there was fur stuck in the battery under the hood and in the hubcap. We got out to find [that] the front end of the car was smashed and the deer was nowhere to be found. A few miles down the road, we stopped and helped this guy who was driving home from buying his new car and had smashed it into a ditch because a deer had run in front of his car. We got to Nelson around 9am and slept in the car. That night, after the [BMX] competition was over, we all went out for dinner and I was acting silly at the table and this is what Ken said to me: 'Matt, you've sure got a lot to learn.' The end.

And! Sky from Reserve 34 rides BMX, as well as Matt from The Undecided [Winnipeg], and Ran Wilkerson from Cellophone Solution [San Diego] rides and runs his own freestyle company called Wilkerson Airlines.

Upon whom would you most like to exact revenge and why?

Kyle: I want revenge on BC Transit for raising their fares.

Clayton: I'm taking revenge on the Great Habitat for initiating the Great White Shark Hunt.

Matt: I'm gonna get revenge on John from Another Joe for ripping my underwear off in front of 200 kids at Seyllyn Hall while me and fellow gog gog dancer Ryan Sabourin were dancing on stage.

Greg: I'm taking revenge on my feet for making me wear orthopedic shoes [there's no jokin' 'bout that].

During soundcheck for The Self Esteem Project's appearance here at Thunderbird Radio Hell, you guys played Led Zeppelin's 'Over the Hills and Far Away.' Is this something to be ashamed of?

Clayton: Nah

Greg: Clayton looks like Bonzo.

Clayton: Shut up! This is not something to be ashamed of. It's things like saying, 'Doot dootie doot doot' and 'Play the blues' that people should be ashamed of.

Kyle: Led Zeppelin's definitely no 'One King Down.'

Matt: I used to play lots of air guitar to 'Communication Breakdown' and sometimes play it at practice.

What is your greatest fear? Do you ever picture yourself walking naked down a populated corridor?

Matt: Well, I'm starting to lose my hair, but what I'm really afraid of is travelling in the real live dark-mobility. And I'm always naked in populated corridors...

Greg: Walking down a populated corridor with clothes on.

Clayton: Seeing Fatty Lumpkins naked.

Kyle: Realizing that Greg Bennick is not a beautiful woman.

Who is Andrew Cairns, and describe his importance to the Vancouver all ages music scene. Thanks.

Greg: He's [so hot and spiffy]!

Kyle: You boys know what a U-turn is?

Clayton: Who?

Matt: Andrew Cairns is my buddy. He has a record label called Cut Rate Records and Reserve 34, Kid Icarus, and the Self Esteem Project are on it. He puts on shows at Seyllyn Hall and lets everyone use his high roller cell phone. He especially enjoys veggie garden pids and he loves the Surrey Girls.

Ask yourself TWO questions and answer them.

Why are we so ugly?

Because we're not from North Vancouver, I guess.

Why did Matt and Gregory get stuck with filling out the rest of the questionnaire?

Matt: Is murder!

Anything else to add?

Matt: We wanna thank Andrew Cairns, Josh and Steve.

Greg: R34, Ryan Dumbhair, the one and only Surrey Girls, Bar for inspiration.

Matt: Megadeth Slayer [Meridith Sawyer] and our main bird Nick Berry, September, Plains of Abraham [RIP], the Oration [sic] [Cody and Jim], Ryan Kollins, Steve Mitchell for getting me a job, Clay's mom for letting us practice at his house, my mom for the same thing, and my dad for letting us use his car for shows, etc.

Greg: Kyle and Clayton went home. Goodbye.

Discography:

The Self Esteem Project/Reserve 34 split 12" [Cut Rate] for release: mid-February 1998
The Self Esteem Project 12" [Cut Rate] for release: June 1998

Contact address:

9774 154 St., Surrey, BC, V3R 7J1, 604.583.2544 or 604.526.7931.



WHERE IS THE WATER?

Hey, if you weren't there I wish you would have been — demonstrating in a show of support against the various inept delegates, hidden from "embarrassment" behind those obscene barricades. They were such fantastic pseudo-barriers, arrogantly held together by wistfulness and a gross ambience of pure violence via intimidation. Also, perhaps, laying down on moss on cold wet concrete for the spectacular demerit, organized as part of a smart set of protest techniques and civil disobedience that punctuated the day. You could have been attacked by police, having various legal rights flagrantly neglected (for an example of the extent of this abuse, check out the December 10 issue of *The Vancouver Sun*). Or even just potting away to back-up whatever might have happened or actually did.

Oh yes, I am talking about anti-APEC day of UBC and what a day it was. All of this was serious business, just deserving of an awareness-raising protest (or more) of whatever size, made all the better for the size it actually turned out to be. It was all so unbelievably volatile, completely on the brink of mayhem several times. Provocation — that is, entrapment — was readily offered by the sizable disbursement of police available. The police were over-eager and ready — so much more could have happened. Thankfully, we were only given some harsh but relative notice of what might have been; usually, if there's a choice between the pacific and the aggressive, the police usually seem to err in the choice of the latter. I have personally never spent an afternoon being so continuously and completely stressed out. I have also never participated in a protest quite as compelling and energized, or as seemingly immediate and meaningful as this was. It was a simultaneously miserable and fun day. With several thousand or so in attendance, it was truly a remarkable display. It was a fine protest in the classic way, butting up against politics in the post-modern sense. But the overall rightness of the protest easily surpassed the programmatic-like unfolding of the usual events and elements. This was no mere simulacrum or simple media event. It was a very worthwhile protest, completely necessary and successful in many ways.

Right away, I would like to congratulate the main organizers of the event for their tireless work and bravery. Yes, APEC. Also, let's get it all well together, all right — very good work done lighting the good light. Such efforts are so sadly lacking these days. And hey, by the way, what the fuck is with all this bullshit political ambivalence? It's such a sorry growing trend. APEC isn't about popular culture capricious-type thinking. It is about massive, real, political-economic changes, drastically altering the material reality of more than just under-developed nations. APEC is global. Everyone is implicated — all the way up and down. Thankfully, what was started (the protest) was generously picked up on that afternoon. It surpassed worried expectation and a jaded opinion which was resignedly anticipating just more of the same old common widespread apathy and sad lack of awareness, but was enlivened by the very positive turn out. It was a welcome response from the otherwise not-radical and uninspired Vancouver. The more the merrier and also the more powerful (but why not a little more labour support, and I don't just mean from the Socialists; where were all the unions?). Even if people had joined the march and protested out of curiosity, the spirit of the moment certainly carried them to a greater degree and the severity of the issues being protested undoubtedly registered with all the seriousness they demand. Everyone in attendance was engaged. Conviction was distinctly in the air. But it was not just a heavy program of wordy dogmatic manifestos and stiffly dire grimaces. Spirit was fairly high despite the foul realities being discussed, due in no small part to the intelligent organizers' overtly politicized and well-utilized senses of style, humour and irony. That's the way to do it, everyone. A welcome departure from the — indeed, sad but true — butchery of many demonstrations, not to mention up-turning the dangerously false hope that irony, humour and style are somehow innately and usefully political, through some specific effort conducted to make them so. By the way, even the Raging Grannies seemed much more clever than usual.

While I'm thanking people, I might as well thank the media. Good word to you, too, media hounds. Without the aggressive participation of the media, maybe no one would have been pepper sprayed. But then, what kind of protest would that have been? Not on television, probably. The entire protest could have been totally peaceful

and non-violent, as is mostly was, even in spite of the large number of people. It seemed to me that the heavy media presence in the scramble right in front of the barricades played a significant role in encouraging both the protesters and the police in clashing as they did at first. The pictures of this first clash were everywhere the next day, unsurprisingly. At least they provided the necessary level of violence required to be newsworthy and to obtain whatever media time and space is left over after covering the rest of the day's violence and tragedy — I mean news. Issues often get lost to the allure and phenomenology of violence. Sometimes, from my vantage point, I could hardly see the cops and protesters for all the media-types rushing around and I was close enough for it while to smell the pepper spray. However, as everyone is reminded of endlessly, media attention is now an unavoidable fact of modern life — for complicated reasons — and it is also seemingly necessary for any successful protest demonstration, for even more complicated reasons. So get used to it. Of course, the media is not all bad. They can also serve the useful purpose of keeping police relatively at bay. As it turns out, then, cops have been recorded when abusing their power, particularly while being violent; the day's violence was really their fault — assholes. So this is a classic, double-edged one. But I do not want to equally for every media person that was providing coverage for the protest. Several intrepid news-chasers from our very own CTR news department did their best with what they had, trying to provide an accurate un-sensationalized account of the events as they happened, including the violent street-clearing wrap-up by the police at the end of the day. No other media-type was around for this last quite dramatic bit of violence, I am told. So, some real thanks to our CTR news department, demonstrating that good "coverage" is a question of sufficient time, compassion and honesty, after all.

Of course, it wouldn't have been the same without all those police officers, who absolutely threatened the events. Such well-trained, obedient pigs. They were all over the place: on top of buildings, on bicycles, in helicopters and other assorted vehicles, dressed up "undercover" style, local ones plus some from other countries, and probably lots we couldn't see at all — they were the ones who were really scary, actually. It was quite a show of force, one that extended all over a city which was shut down fairly easily and without much resistance. This force-field became most demonstrative at UBC. The threat or promise of force was actually the main weapon used by the police that day. They hardly had to do much more, thankfully. With a few vicious pepper sprayings, the police clearly illustrated the beginning of the elaborately equipped arsenal of pacification devices and operations at their disposal (or so it appeared). And if that wasn't enough, the truly terrifying sound of barking attack dogs and the frustrating, endless parade of helicopters was enough to rattle anyone. After a while, it became obvious that the police could probably do whatever they wanted. We would have to follow their lead, which turned out to be not much more than nervously waiting until the police had to clear on exit road for the delegates' convey, which they did with so-called "necessary force." Nevertheless, the police were ready at any time, I'm sure, to spray as many people as they thought necessary or worse, if given the chance. However, the organizers did a good job of maintaining the crowd's attention, communicating as best they could what was transpiring at the very front line or where ever, while encouraging everyone to sit down and remain as quiet as possible. All this minimized possible violence. It was — again and again — a predominantly non-violent protest, except when precipitated by the police. The violence captured most of the attention, while the nitty-gritty of the issues at hand largely slipped away. The point of the demonstration could have been articulated without any violence, which is mostly what there were some symbolic arrests and a few very questionable seizures of main anti-APEC organizers. Also, a few people were grabbed for taking down the stupid barricades and there were a few inexplicable arrests of people simply too close to the action, or something. Most people were released later without too much hassle, at least for now. Spurious arrest is hassle enough. In the end, there was not that much actual violence, but plenty of abuses of authority.

Over all, the day had a rhizomatic undercurrent to it: because we were there, so were the cops, and vice versa; this programmatic-likeness provided an odd sense of

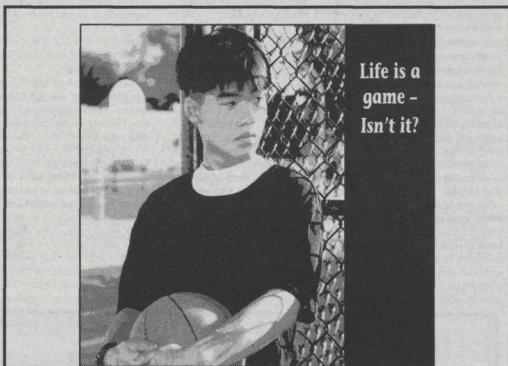
order and pace. Almost in fulfillment of an obligatory left turn: Right due, an always expected call and response, a pis aller. This is a type of conflict that is actually far too taken for granted and debased over here. It is done for a reason and obviously, it should be taken seriously. Granted, we don't really have that spectacular or familiar of an active resistance type history to easily reference, but it is there, actually — just under recognized (no time like the present to start newly and to relearn — remember the Vancouver 5 and, uh, Greenpeace). We are also lucky not to have that much of the kind of severe police violence and oppression that is more regular in many other countries. Here, the promise of force is almost enough to maintain control, except in the case of hockey riots, embarrassingly. Anyway, we all did what we could. Perhaps activists here and in other places that do not suffer from acute police brutality should use their relative freedom and privilege to try to articulate the usual complexity of the issues that are often subject to protest, in this way taking advantage of period and place linked strengths while participating in a broader, collective struggle. Not that we are in any way the only ones capable of doing such a task. It is, however, a basic starting point and one that utilizes available means, although, when it comes to issues concerning political economy, it is usually the over-developed nations that are significantly involved. In this way, our degree of responsibility and implication distinctly increases. We must all deal with and within the social, cultural, political and economic context that we presently occupy, while maintaining a critical consciousness of our general connectivity along these some axes of organization, with other nations and systems globally, in the present and historically. In the meantime, we in particular should always keep up a balanced, critical self-reflection of our many quite luxurious privileges and opportunities. We should stay grounded, self-aware, and informed of manifold inequalities in this respect. This is our responsibility. We make the future.

This was meant to be a mostly brief commentary with appropriate high-fives, and so on. I don't want to get too far away, but it is necessary that the demonstration be contextualized. I want to emphasize that the protest was a dramatic event that served to draw attention to an ongoing course of development, continuing in a long history of the same. The protest was well-organized, great fun, cool and dangerous, but the problems that inspired it are extremely big, very serious and harder to develop a relationship with than periodic involvement in a mass-

type event might seem to indicate — it takes more than an afternoon. There is still a lot of work to be done, a good deal of it slow and boring. Become informed and help out. It is unfortunate that the seriousness of the situation is not enough to capture attention and commitment without also having a worry about being entertaining. Fun is important, but APEC captures other more basic stuff: all the things we take for granted. This is a realization that we should obtain from demonstrations such as anti-APEC day. The entire day's events reflect our obligation to critically examine the smallest segments of our individual lives. This fundamental obligation is informed by simple, material happenstance expanding into a diverse and complicated network. Our political existence saturates the complexity of social existence, riding out the superficial changes of our cultural currency. It is a chore to be constantly reminded of our responsibility and privilege, etc., but it is even more frustrating to watch our narrow, common priorities reproduce themselves. Even if ideology is an unavoidable social and political phenomenon, pursuing a more attentive and reasonably based ideological system is certainly a better option than complacency, at least to begin with. Change is manifested with every small decision as well as with any large one. We are all participants in this global political economy. All our actions count. It seems un-cool with contemporary lifestyle. Ideology, which is deluded into confusing freedom with consumerism, then it is obvious that things should change drastically. Our cultural reality should interact a little more consciously with our political economic base. We should all make an effort to change in this direction, further becoming informed and active, before the choice is totally forced upon us by whatever consequences we are unwittingly enabling today.

If you think APEC is bad news, just wait until you find out about the Multilateral Agreement on Investment (MAI). Briefly, the MAI is an arrangement that will allow multinational corporations to legally avoid political sovereignty in the pursuit of profit through ownership and exploitation of any resource (like our water). Think of NAFTA, only much, much bigger, involving way more players. This is truly terrifying stuff and our government, as well as everyone else's, doesn't want you to know about it. By the way, May 1998 is the target ratification date for this shitty deal, so look out. For a good summary and concise analysis of the MAI, see the December 4-11 issue of *The Georgia Strait*. Fight the power. •

liny p.



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Transcending the hype of trip-hop, jungle breakbeats, digital hardcore, dj icon culture, something new arises. Recording under the names Pellucid and Solo Recording Identity on local label Bug Girl Sound is Arlo Renwick, whose subtle digital compositions are based on the mundane and appeal to listeners of the modern digital age. Arlo explains this process to Luddite DISCORDER correspondent Sydney.

Interview and photo collage by Sydney Hermant



Arlo Renwick

DISCORDER: These are your first two releases out on Bug Girl Sound.

Arlo: Yes. But you've been playing in clubs around Vancouver for awhile now.

I first started playing in '95 at small parties and clubs in Vancouver, but it's really only been the last five shows that I've done which have been entirely on my own. Before, I was playing with somebody else and it was a lot more improvised. It's still a pretty improvised set-up now. You played at Sonar tonight. How do you find playing at these huge clubs?

Well, it's interesting. It's an interesting kind of atmosphere because when you play at a club like that, as opposed to somewhere else like the Sugar Refinery, there really isn't an agenda and the music is really good. In a place like Sonar, or any kind of club like that, it's a lot more of a focus kind of thing where I'm basically taking the role of what a dj would do. So I'm playing these tracks of mine that would kind of fit in that mode and it's fun. Those kind of gigs usually have a lot of energy and atmosphere and I'm sure most of the people there don't know what's going on or even know it's a live show.

So how does that fit with your performance [compared to when] you don't know if anyone cares or if anyone's listening? It does. When I'm playing, I'm concentrating on what I'm playing, so to be honest, I'm not looking at the crowd but obviously if people are enjoying themselves, I will enjoy myself — unless I'm trying to be perverse and piss people off. And I'm enough of a groupie that I don't really do that or I haven't been pushed to that yet. It's interesting in one [way] because these are tracks of mine that I'm doing and they are in [a particular] style; it's kind of like a one-sided look at the kind of music that I make. There's a lot of other stuff that I do that just wouldn't work in that kind of an atmosphere.

What kind of atmosphere would it work in? I don't know yet. I'd kind of like to do gigs like your standard indie band or maybe a jazz outfit where there's just a small group of people [who] are too old to dance and they are there to listen to the music and I can play a variety of different stuff and really improvise. Honestly, it would be more of a full representation of what I do. It's something I have to work out because I don't mind doing this, but I don't want to

have that great a distinction between what I do on record or CD and what I do live. There are people who do that: "This is our live performance and we're going to have the 'old' going," and I did that tonight and that's fine. But if I'm playing gigs, I'd like to play other things as well, otherwise I'm not sure the real point in doing it aside from honing some kind of a skill.

Do you consider what you do entertainment?

A show like I just did at Sonar, where it's keeping to a kind of four-four rhythm, is entertainment. There is a subversion level in there, but I don't know if it's noticeable to anybody but myself. I'm in that kind of atmosphere so I'm creating it, but I'm also kind of subverting it at the same time, [putting] things in to throw people off. I don't really immerse myself in that side of it.

There's this huge market for it right now ...

That's the kind of town Vancouver is ...

But it doesn't seem to just be Vancouver, it's every major metropolis across North America and Europe.

I think a lot of people are still really mystified. Tonight I was talking to some guys at Sonar and they saw me on stage and they were asking me if I was controlling the lights. [So] I explained to them a little about what I was doing.

Well, it is kind of mystifying. It's even more mystifying now because there are no turntables involved, there's just these boxes. You're up there turning some knobs and it's weird for me. I barely understood what was going on with the turntables and now there's these boxes and wires and knobs ...

It is totally cryptic, especially as most people don't play that kind of live music and you ask why bother, why not just dj?

OK, then, that's my next question.

Well, I don't dj. I've never djed.

What do you do? What are you doing up there [on stage]?

I basically have a couple of samplers and a synthesizer and it's stuff I work on at home in my studio, taking tracks of mine that I've recorded — elements of my songs — and I'm taking them from a computer. I have a little box that basically does what my computer does in the studio: it runs a piece of music, except this thing is completely interactive and allows me to say, "Okay, I'm going to bring in the drums now." Then I press another button and "bass." It's got eight different buttons

allowing me to control eight different tracks. I can control tempo just by pressing a button, so it gives me a great amount of flexibility. There is room for margin of error as well, [but] I have the capability to screw things up big time and wreck the whole show. It's not as if it's a totally safe performance — there is some kind of live element [in that] even if I'm playing the same songs, I'm never playing the same song twice, that's the real live element of it. I've got effects as well. I can isolate different sounds, I can tweak things. There's enough going on in each track for one person — like myself — to be involved, in moulding shape and taking it from there. I can work with the crowd or against the crowd. It's more open-ended than djing and I'm generalizing because a really good dj can do anything. I don't think most djs do, or are willing to really do, something like that. When you're djing, you're pretty much fixed with something, whereas what I'm doing is a little more vague, a little more open, and things like my mood can really affect how the song sounds.

What next?

I just completed compiling tracks for the full-length that I'm doing under the name Pellucid. I'm working on that and another 12" to be released at the same time.

Is that the Solo Recording Identity?

That will be out some time next year. It will be released after the Pellucid album. I have most of the tracks collected for that as well. I've been recording these tracks for quite awhile and I've been trying to think of them as an album, as something cohesive. So, it's still a case of trying to figure out what I'm doing under each name and what the differences are going to be between the two names that I'm using.

Are you going to be doing any more 'performances,' for lack of a better term?

I'd like to do more varied performances. I'd like to do something a bit different, something more on my terms, smaller. Although if a place like Sonar would have me again that would be great, but I'd prefer something more obscure. It's really hard for me to comment on that night now because I'm coming off of a bunch of gigs and my head is just totally at setting up my studio and getting back in and recording more tracks.

Look for Motor of Joy coming out soon.

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Syrup usa

Syrup USA is a Boston, MA four-piece band

who combine their magical talents to produce some synth-infused pop wizardry that appears happy on the surface, but carries an underlying subtext of a slightly mysterious quality — kind of like a fairy tale. Their latest album, *All over the Land*, released under the auspices of Flydaddy Records explores this fairy theme further. After a 22-hour drive spent listening to Steely Dan, hanging out at truck stops, and ingesting lots of coffee, Seana and Matt of Syrup USA talked about their music, their tour, Boston, and, of course, the supernatural.

— by Jamie Doucette

I thought that we could start off with some basic questions like: Who are you and what do you do in the band?

Matt: I play keyboards in Syrup USA and ...

Seana: He's the wizard.

Matt: And she's the white witch of the band.

Seana: I play guitar and sing.

How did you meet each other? Was it fate or have you known each other for a long time?

Matt: Actually, we first met at a gaming convention. We were both into gaming.

What kind of games?

Matt: Like Dungeons and Dragons, chess, Magic, The Gathering and then we went to King Richard's Fair — that was fun ... we're sort of on the vampire trip, too. That's a whole other level of reality.

Seana: Vampires are evil, though, so I really don't, uh ...

Matt: That's not true, Seana. There are benign vampires, there are definitely some ...

Seana: Well, there are some that don't kill ... yeah.

Looking at the album cover and design, their appears to be a fairy tale motif happening. Where does the interest in fairy tales come from and whose idea was it?

Matt: Well, it's like we are living in this reality right here, this top level reality, this building reality and street reality, and there are these different levels to it. There is the city level — it's all here like that, but underneath it is another level. There is magic all around you, like trolls and other creatures around you, though some are pretty benign. But you have to practice

your magic arts in order to get through it all. Life and all that.

I was wondering who does most of the song-writing and composition.

Seana: I wrote the earlier stuff, but that was years ago. We've sort of evolved into writing songs together. The idea for the band came to me when I was in The Swirlies and then I started writing songs and then I left and then we all gathered.

Matt: She hooked up with Sam, our bass player, and then she showed up with Orrin in the course of about a six month period — this is all before I started playing with them — and then I was living above Seana and she invited me to jam with them one day. At the time, I was playing a farlisa organ and I came downstairs to the basement of our seven-story palatial palace in downtown Boston on the Common.

Seana: Yeah, we lived in a dungeon.

Matt: It was magic.

How did you hook up with Flydaddy Records?

Seana: I met [the guys from Flydaddy] when they were still at Sub Pop and I was still in The Swirlies.

Who have you been playing with a lot lately?

Matt: With any number of bands: Stereolab, Built to Spill, and Helium. Boston still has a pretty good vibe. Papas Fritas is one of our favourite Boston bands.

Is Pop Narcotic [Records] still around?

Matt: Pop Narcotic is nonexistent now, as far as I know.

Seana: Really!

Matt: [They're] not putting out any material, unless it is really low key.

Anything funny happen on this tour?

Matt: Yeah, we stopped at this restaurant called The Village Inn, in the middle of Utah, and this group of sort of indie rock-lookin' people walk into the place and we were like, 'Yeah, this must be a band,' and this is the good part. One of us says, 'Hey, are you in a band?' [heavy metal roadie accent] One of them says, 'Yeah, we're from L.A. We're called Wig and we're on Island [Records], and we're touring' ... blah blah blah. We replied that we were in a band and that, yeah, we were touring too.

Seana: 'We're Syrup USA.'

Matt: 'Oh, never heard of yuh, but that's okay.' [Apparently it was hard to hear him from high up on his modern rock horse] But the moral is, who's heard of Wig? We actually listened to their tape and it was like Middle Eastern rock. It sounded liked Jane's Addiction and stuff.

Oh, like psychedelic modern rock.

Matt: Yeah. But that's not all that happened ... this dude named Jim walks in — he's sort of an older, elder fellow with a righteous vibe about him —

he sits down and inspects the restaurant, checking the place out and smoking some cigarettes. At some point, he just turns around and looks at us.

Seana: Yeah, he turned around and looked straight at me.

Matt: He says: 'I'm 70 years old and I was living in L.A. around 1940 or '50 or so and, you know, that's when I had my first OBE [that's an out-of-body experience for all of you who aren't up to date on the unknown] and then he started saying things that rhymed. Like, 'I floated above L.A. and I saw the webs and threads connecting heads.' Then he went on to talk about spirituality and stuff and he had all this stuff on the table, like anagrams.

Seana: Like TIME = EMIT.

Matt: And this was a good one: EVIL=LIVE and DEVIL=LIVED. I'm sure you'd get it. Anyways, he definitely was a righteous old man.

After the interview, I decided to take a glance at some of Wig's work. It appears that lines like "listen will you to my gun it grooves" and "pull my trigger" may have possessed a past GLTR member to inscribe, "THESE PEOPLE DON'T DESERVE A RECORD CONTRACT" inside their album sleeve.

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STEREOLAB

BY ANDY HERFET



TIM GANE OF STEREO LAB. THE MAN IS SHARP. IN FACT, HE ACHIEVED POLE-POSITION EARLY ON IN THE GAME AND MANAGED TO REMAIN ONE STEP AHEAD OF ME THROUGHOUT THE INTERVIEW. I GOT HIM BACK, THOUGH. AS I WAS WALKING OUT OF THE CLUB AFTERWARDS, I SHOVED HIM AS HARD AS I COULD. SO HARD, IN FACT, THAT HE FELL UP THE STAIRS.

DISORDER: I was curious as to which, if any, philosophers might have been an influence.

Tim Gane: It's possible. I don't know. I don't write any of the lyrics. I know Laetitia reads a lot. Things that you could call philosophy or cultural things. But I think the reaction to what we feel like doing in that area has to do with people being kind of critical, [with] exploratory ideas, you know? There's something you're preoccupied with, you try to understand it or write something about it. There really aren't any answers. It's just like groping for something. And that's why there are those lyrics from that kind of perspective — to try and understand something that she wants to work out what it's about. Writing things down is a good way of doing it. So they're very much unresolved, often, and they're very oblique, occasionally. They're not fully realized, final tracks, you know? We're not missionaries. You know what I mean?

Yes, I ...

It gets a lot of people confused. If [people] are interested in something in this area, they generalize: it's political rhetoric, or it's Marxist, or it's ... and the problem is that I don't think that people have a very high tolerance to deal with the subtleties or nuances of particular intricacies of ideas in terms of lyrics, you know?

I think that might be selling your audience a bit ...

From my experience, I think people generalize, or misunderstand, or trivialize, or marginalize. Which is fine, but then everything is kind of reduced to sound-bites. Once you fall into this kind of area, it's very hard to extricate yourself from it too much because you find yourself digging a deeper and deeper hole. It's not a left wing perspective, it's not an anarchist perspective.

But I'm asking ...

I think that people understand to a certain degree how the music works with the words and so on, and the singing and the voice and the words. It doesn't really need to be explained in the context of a ... 'cause it works how it wants to work, you know? There isn't one response aimed for, so one response is impossible.

So you don't have any specific political motivations, eh?

No.

Do you ever lie or exaggerate to the press?

No. I wish I could, but I'm not a great actor. I'm not a person who can pull things off like that very well. And I suppose you codify what you do a bit. Sometimes you embellish, maybe, slightly. Sometimes the truth about writing music is actually pretty uninteresting to read about. Like any subject of doing something is the act of doing it which makes it interesting. Talking about doing it isn't interesting unless you've had an amazing sort of

incident which is [interesting]. Writing music is an intuitive thing. I sit down. I have an organ and a guitar. Five hours later, there is a piece of music. I don't know if this is a lie or an exaggeration, but I think you maybe leap for little things, which is try to make sense of it — even if it's not exactly accurate, because to be completely accurate would be long-winded and boring. The problem I have is that I'm often afraid of music being too academic and feeling that people need to have a strange under-

[Jobs a long, creamy-white finger at my notes.] What's that in French?

Est-ce que vous avez un cerf-volant? [a trivial question, originally intended for Laetitia]

[Eyes glaze over, a rivulet of drool seeps from side of mouth.] Laetitia might know that.

Where has your music been received most warmly?

Huh?

Greece was good. I suppose [I like] places which are least like where you come from. I don't like touring in England, although we get mostly good response in London, and the southern part. But I like travelling around the States a lot — including Vancouver and North America. Vancouver's not one of my favourite places. It seems very ... I was shocked when I first came out, how very rundown it all looked. And so many poor people and dirty beggars and other such things that don't really connect it with the rest of Canada at all ... And we had these people

help us that obviously looked like the most unhealthy, strange looking people. Hillbilly. You know, like someone you'd see in a really poor trailer park area of some part of America, like you always read about. They looked very malnourished and strange and I was always obsessed with looking at them because they have strange eyes that were dead.

Could be a result of the health craze ... [an ear piercing Moog loop cuts through the club]

[Yelling above the din] WHAT?

[Half-yelling, half-yawning] NOTHING! NOTHING!

[yelling] But these people aren't healthy! They're the opposite! They're white as white, you know? Translucent, but not in a good way. At death's door really. Anyways ... [unleashes a high-frequency shrieking sound, which I could only interpret as giggling] Bit of a silly observation about Vancouver. [The noise in the club returns to healthy levels.] You know, the head of the tape-worm, so to speak.

[nervous laugh] What?

You know, if we're gonna play six new songs we've never played before, I like to play six old ones, you know. Older ones that we know. I don't want [Stereolab] to be an avant-garde group. But we are. So we are happy to play a mixture of things. You can't be known for just one or two or three songs. You have to make it work. The band has to be bigger than the songs. Or the idea, as a vehicle, has to be more important than the individual components of it. That's the problem with a lot of bands. But I don't really want to get into that.

Uh ... OK.

I haven't really answered your question.

That's OK. I can't remember asking one. [Later, upon replaying the recorded interview, this is confirmed. There was no question asked.]

Look, I'm sorry, but I have to go now. I have to do a sound-check.

No problem. If I could just ask you one other, really quick question: when writing a college paper, is it better to leave one space after a period, or two?

[Without hesitation] Two. Definitely two. •



PHOTO: RICHARD FOLGAR

standing of esoteric music. When people try to direct me down that line, I try to resist it a bit. Although we do have people make up things. Particularly in England, it happens quite a lot. Like in interviews, making up quotes. Recently in England, someone quoted me as saying something about Keith what's-his-name from Prodigy and Prodigy never even came up in the interview. They quoted me as saying something like, 'We're not exactly like Keith whatever from Prodigy.' 'Cause it has to sound current.

[Yawn.]

On your tours, which audiences give the best feedback?

[Silent, quizzical look.]

Where has your music been received the most warmly?

Huh?

What is your favourite place to visit, so far?

[A massive grin extends across the white sheet face.] Hell! I like the desert. In Arizona.

Did you visit the Gra ...

No. It's a bit of a cliché, but I did like Tokyo quite a lot. And I liked going to Italy and Spain. And

the bonaducees



What about some of the names of the songs — who is the genius behind the song titles?

Doug: The name?

Yeah.

Bob: Doug.

Doug: I guess I handle most of the naming aspects.

Most of you are involved with other touring/recording bands. Doug, are you from Banned from Atlantis?

Doug: Yeah, yeah.

Are you guys still doing stuff?

Doug: No, not at all.

Mike is from Cheerleader?

Michael: Yeah, Cheerleader is starting up again, for like the third time with a new lineup. It's got this guy named Jay who plays in a band called Transistor, on bass, and a guy named James, who used to be in I Spy, playing drums. And it's got the same old guitarist, but I have to convince him to come in to the city to practice, which is hard to do because it costs him \$20 every time.

Paul: Mike, I think you dropped a name there [laughter].

Michael: Did I drop your name — Paul? Paul, of Painted Thin fame?

Which band was it that just went to Germany?

Paul: Painted Thin.

Paul: Uh, yeah, that's my band.

Bob: I've seen you play in B'eh before.

Bob: Yes, I do that.

Doug: Chris is in a band called The Butterbots and they all dress as the four elements and sing songs about Battle Beasts.

Bob: And they also sing about the new fifth element ...

Chris: Butter [much laughter].

Doug: After The Weakerthans, The Butterbots are gonna be the really, really big band [short pause for laughter]. It's true! They got 230,000 hits on their web page yesterday!

It is stated clearly in a tiny pamphlet distributed by the daughter of famous mid-20th century Bauhaus architect Miss Van Der Rube that the dreams of insects are sicker than the lives we lead. The Bonaducees are committed to seeing this trend reversed. We will wake all the insects.

The Bonaducees



Who has the busiest gig schedule to juggle? Who has to learn the most songs? Everyone: Bob!

Bob: Yeah, I gotta learn a couple, but Doug's also in a band called Swim and also in a band called Dreams of a Ridiculous Man, which he plays different instruments in, so I think that's a little tougher.

Chris: I have to learn to play butter!

Do you guys listen to Art Bell when you're travelling late at night?

Doug: We listen to Dirken Hayes audio books that we bought at truck dives, or whatever those places are called.

Michael: Midnight Cab.

Chris: Midnight Cab is our favourite.

Doug: Just old CBC radio dramas, mostly.

Do you have the one called Future Fear?

[All of once, they break into a condensed version of Future Fear, with Michael crying hysterically in the background and with me gasping for air between laughs. We soon settle down and wipe the tears from our eyes.]

On to a little interrogation on Winnipeg ...

Doug: Johnny Sizzle is this sort of strange old that sorta floated out of Winnipeg a few years ago. He used to have a show on public access TV called, uh ...

Bob: Johnny Sizzles Entertainment Watch.

Doug: Yeah, and he'd interview bands and basically ask questions like, 'Um, okay, uh, what are the names of some of your songs, and uh, do you guys like your own music?' ... He'd basically level us with these hot questions and then we'd go, 'Uh, uh, whatever.' Then he decided he was more important as an artist, so he started creating beautiful music and toured to Sudbury a lot and then he decided Sudbury's too small for one elf, [so] he moved on to Montreal.

Michael: Where he became a famous model.

Bob: He became a model and a performer ... he's a great man.

Any Burton Cummings stories?

Doug: Oh, hundreds ... yeah, Burton's this guy who collects a lot of comics, and I work in the 'industry' [much laughter] as it's called. He's often seen stumbling into various comic stores bragging about his enormous collection of things or whatever ... He's got Action Comics number one.

Bob: He's got a mint E! Quest number three [much laughter].

Doug: Which is almost worth cover price! Way to go, Burton [everybody claps].

Who's next for The Bonaducees?

Doug: We're gonna water bomb everybody, that's the first thing we're gonna do. Then we're apparently doing a split 7" with The Weakerthans.

Woohoo!

In a brief appearance on CBC's American Gladiators, The Bonaducees really showed up in the Hitting Each Other With Giant Q-Tips competition. Connera was the driving force behind the win. Way to go, Bonad!

[Text in italics is taken from The Bonaducees web site (<http://www.pangea.ca/~shoggoth>)]

I sat down with Winnipeg band The Bonaducees (pronounced bon-a-doo-cheese) who were on tour in support of their latest album *K* is for Catherine. I was curious about a band with song titles like "Val Left Her Inhaler in the Car," "Sara Shut Up" and "Friends With the Narc." Other than some wacky song titles, I knew nothing about these guys, so I called up my sources in Winnipeg to find out the latest scoop on these rising sprouts from the prairies. I should have guessed that I was in for a load of sarcasm. As the interview began, I still felt unprepared. I stumbled on my questions and I shifted my eyes a lot; luckily, it all ended gracefully. Present at the interview were all members of the band: Doug [vocals and guitar], Chris [drums], Bob [bass] and Michael [guitar]. Sneaking in for a few questions was their roadie Paul. I present to you an interview full of tall tales and the occasional fact.

Interview by Ken Paul

How did your new album, *K* is for Catherine, come together? How the heck did you pull it off?

Doug: Aw, well, you know, we pulled some strings, we fudged the budget, we turned some numbers, and there it was. All of a sudden, just like that! Yeah, pretty much. What kind of details were you looking for?

Well, I expected, you know, 'Well, we washed dishes for 24 hours a day, seven days a week, we owe our parents lots of money' ...

Doug: Uh, no, I work pretty hard at a comic store, for about all my life, and then, uh, yeah, that's a lot of money. [Everyone agrees.]

Michael: And the rest of us just weighted ourselves around Doug's ankles like the proverbial cinder blocks — cinder blocks on chains. I love proverbial cinder blocks.

When [*K* ...] was released on Squirtgun Records, many people were wondering why the fidelity was so low. What happened?

Doug: Yeah, there's some marginal problems with the mastering and I guess just general pre-production stuff that was handled by the label.

Chris: Let's just say it was fine when we sent it out to them.

Doug: Yeah, [but] not to be down on them at all, they're helping us out quite a bit.

It's being re-released on Winniepe's Endearing Records. Will there be any

changes to it?

Doug: We're actually remixing it and re-mastering it. Hopefully it will sound a lot more lidelski [much laughter].

But the same songs?

Bob: Yeah, the exact same songs, except looped backwards!

How was it recording with John Sutton [The Weakerthans, Elliott]?

Doug: Hey, it's great. Nothing like it.

Chris: It's pretty casual.

Michael: John Sutton makes everyone feel super good all the time.

Doug: Yeah, that's his role in the whole story. And he's got this great band called The Weakerthans with John K. Sampson. Oh boy, are they gonna be famous, all over the place ... Their record's coming out very shortly and it's gonna be so amazing, it will hit everyone like a tonne of rice.

Chris: It will be the end of music as we know it.

Michael: Kinda the best band on the planet earth right now.

Bob: Everyone else will know, once they hear it.

Doug: Oh baby!

It is important to remember that not everyone celebrates the same holidays as you or I. That's why The Bonaducees, in an effort to stave off their ethnocentric biases, have written a song for at least one distinctive holiday for every nation on Earth. Their popular French number ("Baa Baa Bastille Day") was a mild hit in ancient Egypt.

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Lucky me got a chance to speak with Andi Toma, one half of German techno-genius Mousse On Mars, about their new album and current tour. What follows is the half hour of insight and broken English which endeared me to this man instantly.

DISCORDER: Have you already played your show in Toronto?

Andi Toma: ... yeah, we played yesterday. It was very good, [we received] a quite good response and the people are very nice. I really like the Canadians. In the States, they are much more passion on live concerts. In the States, they are much more [reserved]. The concerts were really nice so far. We have been [on tour in North America] now about six days. We started in New York and now, we are in Canada. For us, it is our first time in Canada. It is exciting.

Let's start with the easy stuff — who are you and what do you do?

Who I am? Oh God ... who I am ... That's the big question. Where do I come from? Where do I go? What's the scent of life ...

Very philosophical ...

I always take it philosophical. It's very hard to answer this question because I can't say just [that] I am Andi Toma and I work with Mousse On Mars, because it is just a little part of my life ... the smallest part of my life. But it is my promotional part. I can't answer this question that fast.

[Mousse On Mars] is the part of your life that everybody already knows about if they've been reading the interviews and listening to the music, so tell me something different about who you are. What do you do besides making music?

Ah! Besides making music! I like to cook. I have a family, I have a child already. I have to say, we have a studio already, so I am mainly doing music. I actually want to do more sports, like playing football, but I don't have the time. Mainly, I'm in the studio working on music. The time I have left I use for family or friends, so there's nothing special, apart from doing music, in my life.

Is your studio at home?

No, it was a few years ago in my house, but now it's in an old liquor factory. It was a liquor factory just ten years ago and we built a studio inside ... it's quite close to the place I live.

Is this current studio the one in which you recorded with Stereolab, the one that also doubles as an art gallery?

Ja, ja ... There are a lot of artists having studios there and there's a big room where there's sometimes concerts or parties and clubs. We can also be [an] art gallery. It's a very communicative building. Do you play there as well, when it's acting as a club?

We have [a] dj, we have parties, we had Oval ... do you know Oval? We did an electronic night [with them]. Oval played with bands from Düsseldorf and Köln. That's what we do there sometimes. If you have such a big room, you have to use it. We always do it [and] we don't get much money from [the events we put on] because we don't have the experience. It's not like a gastro-

nomie event ... we more, maybe, lose money on the events.

Your new record seems to have good distribution in North America, but you can't pick up the older two any more ...

Today we talked about that with the people of our company, so they [will] try to bring it out as fast as possible. I think the next one [that they bring out] will be the first album, *Vulvaland*, next month, *Laora Tahiti*, the record I really like, is next ...

Performing with Stereolab will help you over in North America.

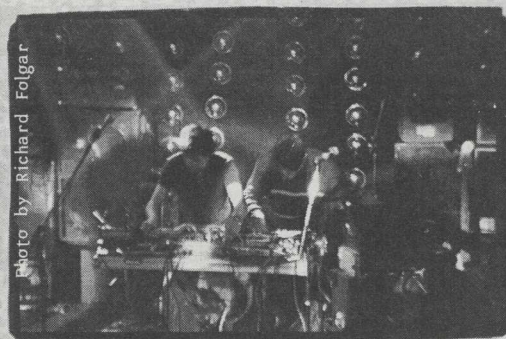
Hopefully ... Normally [for the live shows], we have a drummer, I play bass, we have electronics, and it's all mixed up so that there's much more stuff going on. First we thought [that] maybe if we do this electronic techno setup, the reaction won't be

very good for us. And also for them because we did some work together, they can spread more in the electronic direction. In the live shows we do some [songs] together; we improvise. It's very cool. It's very noisy ...

The other big electronic scene of the moment in Germany is Digital Hardcore Recordings — do you have any opinion on that scene?

We can see that everywhere we go they have been there. We can understand that it's a different approach to music that they have, more [provocative]. I can't say so much about this ... we are more pop. We are not that [provocative].

They spend their time sounding off about the evils of Germany; your music seems more reserved.



We put a sound through machines and inside the machines it is growing into its own personality. We take that sound and say Hello, come in! You're an interesting sound!

that intense, but the people really like it. [Now] we just [have] this table and it looks to people just like we are cooking.

The Cache Coeur Naïf EP was well-received over here and your work with Stereolab on their new album [Dots and Loops] has not gone unnoticed. There is a fairly hardcore Stereolab fan-base here and your music is somewhat similar in its upbeat, pop/electronic feel ...

There might be some musical connections also. But it's not just because of the musical connection that we tour together. It's more because of a sympathy which we have with Stereolab. They always ask us if we want to join them to go somewhere. It's very good for us because we don't have that reputation and the people who listen to Stereolab are very open in all musical directions, [so] it's

We don't really want to transport a German idea with our music. We don't want to criticize political stuff which has gone on. We are more maybe political in a musical way because [our music is international].

What is your favourite noise-maker that you used on the new album?

Famous noise-maker ... sound-maker ... hmm ... mostly it's electronic devices that we put sounds through, like guitar pedals, or broken cables, or through computers. When a signal goes from analog to a digital machine through the converter, in this moment, you don't understand what's happening. Sometimes you can't control [it] and stuff happens like a distortion or a fuck-up in the machine. That's our most famous machine because it can be any machine, any tool. We like noises which invent themselves. We put a sound through machines and inside the machines it is

growing into its own personality. We take that sound and say, Hello, come in! You're an interesting sound! There's quite a lot of layering on this album, but I've read that you don't consider any of your songs to be completely finished. Do you take your songs to a higher level live? Do they take on a whole new life?

We don't play the songs live. We do something totally different. We take maybe some elements out of the songs, but, especially when we do the dj set together, it's something totally new. When we perform as a band, it's the same thing, but it's more song-oriented. You can sometimes realize [recognize] the songs from the album a little bit. We don't usually reproduce our album; it is something completely new. Sometimes we have some hooks, but it depends how we put things through on our desk, our stage mixer.

Will your performance in Vancouver be with a band, or just as djs?

It will be just our cooking-table. It's very rhythmic and we are very often amused with what we do. For a live band, it's very important that you can see, that the audience can see, that you don't have the full control, that you don't just reproduce something. You're always astonished, positive ... sometimes we ourselves have positive reactions because we, ourselves, invent stuff we didn't know that [existed] before. It's exciting for us, so it is also exciting for the audience. It always seems like the people have the feel, like we [do], that the music is falling apart. You can see in their faces, 'Oh, God, will they do it? Will it happen?'

And most of the time it works out?

Ja ... Even if it doesn't work out, nobody knows how it really should [have been].

Is there any last thing you would like to say about your music, your art, your life ...

Actually, not really ... I think everybody should listen to the music and make up their own [mind]. If I talk too much about it, it puts it to a certain direction. We are very open about what everyone feels about the music, so I don't want to say too much. What can I say ... maybe Jan!

[Andi yells away from the phone at Jan in German, asking him if he wants to add anything to the conversation.]

Jan is on toilet. He can't talk now. No, we don't have something else to say. *

And so ended my delightful conversation with Mousse On Mars' Andi Toma. At their show at the Palladium on November 21st, I had a chance to meet both Andi and Jan. This meeting confirmed my suspicions that Mousse On Mars are the two dreamiest German techno boys in existence. Their music is pretty dreamy as well. If you missed their excellent performance, take a listen to Autodidakt, their new CD. It's a bizarre sampling of every bit of poppy electronics fit for the human ear. I have a hard time conjuring up words to describe the album, as it fits into no established genre. I know. It's a little bit ambient, a lot bit goody sounds. It's guaranteed to put you in a good mood. Andi and Jan of Mousse On Mars have cooked up quite a batch of fun on their musical machinery this time!

COOKING WITH MICE
Cooking with Mice by Julie Colero

Some time ago, it was posited to me to consider the proposition that "genius", *ness*, which was the result of artistic patronage, should once and for all be trashed from 20th century dialogue. It was argued that one should move from ideas of "master artist" to those of "master interpreters." For example, much of the originality and creativity of Canadian indie-rock icon Glenn Gould is credited to his interpretations of the classics — notably Bach's *Goldberg Variations* — thus promoting ideas of contextual, anti-authoritarian readings and meaning. Well, perhaps such discussions are best suited for a more appropriate forum, i.e. a well-gassed social club evening. Suffice to say for the sake of this introduction, it would make a fine question for this essay's main protagonist, High Llamas' head honcho Sean O'Hagen.

Self-labelled "mad," "delusional," and "meticulously obsessed" with musical detail, Sean's musical agenda appears to some to be solely centred around his interpretation and continuation of a lofty lineage of pop composers like Burt Bacharach, Jimmy Webb and Brian Wilson. But for Sean, the past is merely a starting point — the sonic vocabulary in his forward-looking tapestry — and once you get this most amicable chap talking, so much more is revealed — most notably a willingness to ditch any "retro-revivalist" tags. As he says, if one has to be "obsessed" with anything, isn't it most practical to be obsessed with "musical incongruities?" And what could be more incongruent today than the subject of "pop-experimentalism?"

DISORDER: "I'm just doing what I like to do, what sounds melodious to my ears." Keeping in mind Big Star's *Live LP* and Alex Chilton's infamous retort to a radio host's query as to whether Alex's music is "anachronistic," it seems that so much of the discussion regarding the High Llamas is centred about its historical context, its place within the '60s pop milieu, etc. But before tackling all that, could you tell us something about the actual writing process? You seem like the kind of person who looks for a good chord progression and goes with it.

Sean O'Hagen: Yeah, you're quite right. It does start in a very traditional way, literally at an upright piano or on a gut string guitar. I figure that, in an academic point of view, things have to start in the centre and move out to the fringe, rather than from the fringe to a centre. By that, you're going to end up with a much more interesting result. We start very traditionally with supposedly an emotionally communicative chord progression, that's the first thing that affects somebody. And what you do with those progressions — how you dress them up, the way you mime them, twist them or turn them upside down — is basically what effectively defines you within other people's contexts. It's like ingredients: the first top line melody, the first 2-4-16, whatever number of chords, all shape basic emotional communication.

You have the structures there at the upright piano and I know you infuse things with numerous instruments — vibes, glockenspiel, strings — do you think about the connotations of certain instruments? For example, the sound of a violin versus that of the vibes? Absolutely, sure. Certain sounds do hold a kind of baggage, but what you can do is be

unpredictable in the way that you match the sounds. Like you might use a string section that, instead of suggesting a certain feeling or whatever, you basically whack something on it, like some sort of filtered sound, to change the effect. What you've got to do with the way you use instruments is as well as suggesting the emotional baggage, you've got to also undermine them immediately by mis-matching sounds or being incongruous with the way you use particular instruments. What we'll do is take a filtered organ and match it with the top line of the strings, immediately altering your concept of what's at play. One thing that's really negative about rock music is that it's fascist music, not open to change or invention. It's confined by visceral or non-visceral delivery. Fine, people have done it well — the MC5 are its highest exponents in my opinion, or people like Alex Chilton are still doing it. But in general, it's the music of the establishment and what we try and do is take instruments that have been ignored or displaced, like the vibas. The function of groups like ourselves and Tortoise is to redefine the instruments and say, 'Look, the vibes are cool, they can actually work. Everything doesn't have to be a bunch of guitars.' As far as I'm concerned, one of the starting points for this whole reinterpretation of sounds came the last five years [with] club culture. A bunch of people got bored mixing James Brown records, and wanted to start mixing jazz, soundtracks, etc., and suddenly we were hearing these great sounds again. People who do this intelligently are real musical innovators.

Do you find that challenging in your music? Finding oddball combinations of sounds? Electronics?

Yeah, I didn't really know all that much about electronics two or three years ago, but it's such an exciting area that one has to get in there and embrace it. The record I made with Tim Gane and Andy Ramsey — the *Turn On* record — was very much a learning record, as you say, to challenge yourself, to get a grip on things. We went into the studio with absolutely nothing written, whereas usually we're very prepared, but we realized we had to have a totally strange, unfamiliar surrounding to kind of get on top of these new sounds. Making that record really helped making the new High Llamas record.

Previous to these experiments in electronics, would you say that the High Llamas sound was somehow 'pastoral'? Without a doubt there was kind of a baroque thing going on, the same way as with the Left Banke. Even though I've never been a huge Beatles fan, that whole late '60s thing when it was like, 'It might be intelligent to do the baroque-sounding records' was interesting. Gideon Gaye was without a doubt a baroque psychedelic pop record. I still like the record and we still play bits and pieces from the album, but I don't think it stands up as a challenging record.

With the new electronically-infused recordings, would you say the High Llamas are moving to a more 'sublime' sound? [I'm now really moving in my own sense of how I wanted things to progress — perhaps to methodologically deliberate]

Sublime, yeah. Interesting, yeah. Actually, to be more straightforward about it, I'm much more interested in jazz as a starting point as opposed to pastoral pop as a starting point. I did like the idea of pop music — I love the idea of absurdity, of being as absurd as possible with pop and I'm into the egalitarian thing in music. It's the one art in our experience that connects with you immediately. You can't escape music, whereas to read, you actually have to decide, 'I'm going to

read this.' I'm into the idea of the accessibility of music [and] I hate elitism. I don't like the idea of being wantonly obscure, but I do like the idea of being as avant-garde as possible and also being as accessible as possible. People have done it over history: Robert Wyatt did it on his absurd version of 'I'm a Believer.' On the new record, *Hawaii*, we tried it, using jazz and soundtrack music as a starting point.

The Tindersticks recently released a soundtrack. What sort of soundtrack material is of interest to you? Obviously you'd want to be cognizant of its mood ... Or not. Sergio Leone and Morricone never discussed the film, it's quite well known that it was sort of, 'The music that is in my head now is what's in your next film, mate.' What would it be for us? Well, on one hand, I love Bernard Herrman and his thick slabs of brass and on the other hand, I like the nuttiness of people like Morricone — little bits of clavinettes, bangs dancing around. You've said *Hawaii* was too slick. It seems as if there were a lot of cinematic interludes at play between the songs themselves. As for the new record, *Cold and Bouncy*, is it safe to say that these interludes have been taken down and stuffed into the song structures? How does its electronic-ness affect this?

Yeah, the songs are more assimilated. Basically, the songs cannot survive without electronics, they have become the stasis and the role is much more permanent. In doing that, it's basically dragging the Llamas closer to our spiritual cousins in music at the moment — be it Stereolab, Luke Vibert or what have you — and away from the awful drudgery of the heritage retro-rock thing. I mean retro in the most terrible sense, because there is intelligent retro as well. The electronics are wonderful, it's the inevitable acknowledgment of the fact that music has found its confidence again. The '90s have found incredible confidence through electronica and drum and bass.

If you think about early electronic records and ambient music, it didn't seem as though there was a face to it. Eno's *Discreet Music* was about setting up his machines and letting the music go. Music for Airports was the birth of muzak. Do you think ambient music has finally got its face?

Hmm ... I think that there was some worth to what Eno was doing in being 'anonymous.' I love that idea, that's why the vocals on *Cold and Bouncy* were recorded the way they were — to get away from the whole, 'Oh that's my voice, that's Sean singing.' I wanted a homogeneity of vocals to assimilate into the arrangements the same way as the electronics might. I'm fairly interested in the idea of instrumental music being accepted as a pop norm, redefining songs almost like ... there is personality in the music, but it isn't associated with these human individuals.

What about your position in the music? Are you worried about your music being perceived as 'epic'? How do you perceive it?

I think that the music we make is emotionally connected, not just an intellectual exercise. Sometimes I'm asked if I'd like to work with an orchestra, but I actually don't like that attitude, that kind of bombastic lengths one goes to. When we did Gideon Gaye we tried to use strings intelligently, we had three strings and we tracked them up. I liked that, it goes against the attitude of 'Right, let's bring in the orchestra!' [and] 'Let's knock 'em dead with this.' That's not where it's at. That's the pompous epic thing. To be ambitious you don't have to talk about volume or density.

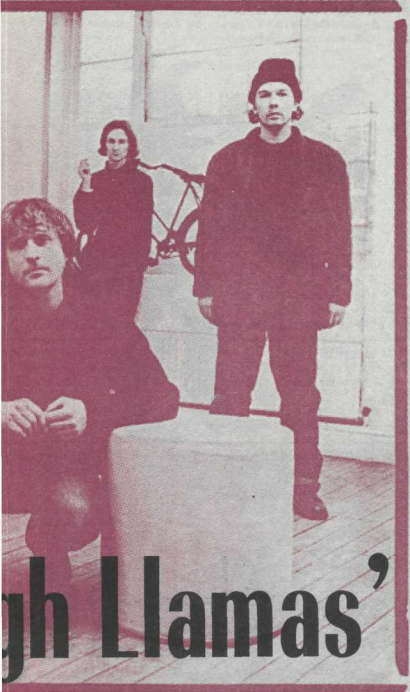
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The High Llamas Sean

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Pastoral High Llamas

Of or relating to a semi-sedentary way of life, marked by a more rustic existence, closer to the natural in which shepherds held close ties with a flock of animals and a wide subsistence base. Originating from the Latin "*pastorale*" which now refers to an instrumental or vocal composition evoking idyllic themes, the idea of "pastoralness" is today most associated with the rise of Romanticism and the cavalier poetics and paintings of the late 18th Century. As for the High Llamas, Sean O'Hagen's 1995 release *Gideon* Gaye worked with a very pastoral palette, offering a glimpse into early pioneering North American life with its whimsical pastiches of bar room folly, giddy hamlet riffs, and overall agrarian imagery. Sonically, the album pits the ever catchy Beach Boys' harmonies with the guitar musings of Donald Fagen's Steely Dan. In Sean's words, "It was a derivative album. But I'm prepared to defend it. It may have been a good album in 1995, but in 1997? I'm not sure." The critics were sure, however, championing the classic "Checking In, Checking Out" to some chart success and tracing O'Hagen's latent rustic signifiers — including his protagonist of choice (a goat) — to the Beach Boys' day at the zoo and their *Pet Sounds* release. In "Checking In ...," O'Hagen muses, "Gifted artists need respect/ True collectors must collect," in one hand, nodding to his love of the aforementioned '60s pop orchestrators, while also foreshadowing his own audience/artist relationship. Ironically, O'Hagen's refusal to re-record the track lead to artist/label "differences" and an inevitable falling out with Epic Records.

The Sublime

What has been called "the bourgeois mode of experience," the sublime is really just a nice way to untangle the shifting terrain of the inherently hard to define "postmodern condition." The High Llamas' newest release, *Hawaii* — with its epic proportions, lush instrumental arrangements, and cinematic reference points — offers up a new take on a sublime subjectivity via a strategic use and undermining reuse of sonic signifiers. How? Skillfully suturing the three M's (Mancini/Morricone/Mingus), O'Hagen masterminds the architecture of his new utopian pop landscape, dubbed *Hawaii*. Why *Hawaii*? Well, as James Burke's "Connections" would tell you, it was in *Hawaii* that Brian Wilson finally got out of bed and deemed himself mentally sta-

ble. In fact, all of the Beach Boys looked to the main island and recuperated post-1967's *Smile* sessions. O'Hagen's 29-track, 74-minute opus offers a similar tropical cabinessence vista, with fruitful combinations of earthy vibes, strings, banjo, piano and spacey synths. As for *Hawaii*, O'Hagen steers clear of its epic proportions: "It was too slick of a record for us. I listen to the records that I like and they're a bit looser, a bit more fallible."

Sean O'Hagen's Varied Resume

1984-1988: Sean and mate Cathal Coughlan form Microdisney, releasing four LPs to some success and surprisingly teaming with U2 to support '87's *Crooked Mile*. Cathal went on to form the Fatima Mansions.

1990: Sean's first solo, titled *High Llamas*, is released on UK's Demon Records. A more straight ahead effort, with a nod of what's to come on "Paint and Pet."

1993: The High Llamas' first release, *Apricots*, comes out and Sean is inducted into Stereolab, arranging strings and brass for *Space Age Bachelor Pad Music*.

1994: Recorded over ten days and on a budget of \$3000, O'Hagen's breakthrough album *Gideon* Gaye was released initially on Target Records, later on Alpaca Park (Sean's Epic Records imprint). The rave is on. Sean is a busy man, working with Palace on the beautiful *Hope* mini-LP (you can hear him methodically counting certain numbers in!) and with the Boo Radleys, too. Sean even finds time to play in Arthur Lee's revamped *Da Capo*-era Love.

1996: Sean begins his *Hawaii* recordings while continuing to fill out the Stereolab sound. He meets up with John McEntire of Tortoise, collaborating on various *Emperor Tomato Ketchup* arrangements and mixes. Meets up with Brian Wilson and the other Beach boys to discuss recording a new LP a la *Sunflower*. No go, Mike Love hated him, although Sean did appear on stage playing guitar with Brian and the Boys at Ohio's Columbus Zoo. *Hawaii* is out, synthesizing strings and electronics, verve and vision.

1997: Sean's experiments with electronics continue, finding his Van Dyke Parks in Stereolab's Tim Gane. Together they collaborate on the Drag City release of *Turn On*, an LP as much about learning to loop and sample technologies as it is about solidifying the collaborative direction to come. Stereolab's 1997 *Dots and Loops* and O'Hagen's pending 1998 release *Cold and Bouncy* both bear its experimental electronic fruit — the latter a testament to time spent this year with his "spiritual cousins," Mouse On Mars.

video philter

by tania bolskaya

The Spirit of the Holidays is upon us and though some would say that it's another year in a fetal blanket of consumerism, I prefer to look at December 25 as a day I can subtly let my friends know how much they mean to me by translating my love into a gift. When someone has spent a year giving me moral support, laughing at *South Park* with me, pouring me Manhattan and letting me puke in their car, I find that a card that reads "A donation has been made in your name to [MY FAVORITE CHARITY]" is not an adequate enough reward. My friends deserve rewards, and since I can't give them all fabulous holidays in Vegas or steady employment [deserts just enough for putting up with me], this year I've settled on video as the perfect one-stop giving idea.

Both inexpensive and versatile, you can find a suitable video for all tastes, quirks and fetishes. Music, movies, how-to, documentary, porn: I challenge you to find a friend (or relative) that won't be delighted with your hand-chosen video gift. As the festive sea-

son of elbowing cranky fellow shoppers through Pacific Centre is already well underway, I have tried (in my good-witch-of-the-North kind of way) to scout out the best video purchasing spots around town.

Limited by a lack of private transportation, I was only able to canvas the downtown/Vancouver South area. Many stores (London Drugs, Future Shop, The Bay, etc.) sell the most popular videos — some times at discount prices — but unless your friends are into *Jingle all the Way* or *Liar, Liar*, you won't find much selection. The major video rental chains sell both new and used videos at reasonable prices. Used, you're going to pay about \$10 for a second-rate, well-worn, hardly giftable cassette. New, the prices are a standard \$20-\$30, but the selection is mostly pretty pedestrian fare. (We're talking big blockbuster movies, not films about crossing the street.) Please note that **Blockbuster Video** forces directors to submit censored versions of their films if the film received more than a Re-

stricted (old style) rating. If you rent or buy from this company you are supporting censorship (by an American right-wing company) in Canada.

The biggest video departments I was able to mosey through were **Virgin**, **Sam's**, **A&B Sound** and **Videomatica**. Of the four, only Virgin is not Canadian owned and it is by far the worst for service. It seems like the Virgin policy is "Hands Off" and the staff take this approach to heart. Getting help in that store is about as easy as getting Demi Moore to hand-deliver your nachos at Planet Hollywood.

The initial reaction I had upon my visit to Sam's was that the building's designers think all movie fans are in need of a little exercise and thus they put the video floor up four not inconsequential flights of stairs. Once I had ascended to the dizzy heights of Sam's video department, I was met with a mediocre selection of film, TV and music videos. My first stop, as with all the stores, was to check out the price of *Bound*. All my associates will be getting a copy of this fine

film this Yuletide season, as I think everyone needs a little lesbian gansterism in their life. The Sam's price: \$16.99. Their "cult" section offered up a paltry 18 titles, all '50s sci-fi and one John Waters film [*Polyester*]. Musically speaking, there wasn't much either, unless you're hot for the new Hanson vid. The best bets seemed to be **Leonard Cohen's I'm a Hotel** (\$12.99), **Iggly Pop: Kiss My Blood Live in Paris** (\$11.99), and the **Goth Box** [!], \$29.99 (including the companion CD).

That old standby of inexpensive rock 'n' roll, **A&B Sound**, was the not-surprising winner of the best music section award. They had a comparatively vast array of old-style alternative music very reasonably priced. Some interesting titles I stumbled across (program II) (\$27.99): **The Great Rock 'n' Roll Swindle** (\$23.89), **The Monkees' Head** (a don't knock-it-til-you-try-it classic, \$17.89), **Tim Diamond: Love at the Greek** (\$14.29), and a mysterious **Sonic Youth** tape (\$21.99). A&B also sported a pretty good sized film collection that included such must-haves as **Russ Meyers' Beyond the Valley of the Dolls** and **Glen or Glenda**. The kings of Seymour Street were also champions in the *Bound* contest — a mere \$13.99 for two hours of Jennifer Tilly, Gina Gershon and thus.

As far as movies go, however, the winner-and-still-champion is Videomatica. Knowledgeable service (the rumour is that you

have to take a movie trivia exam to work there) and a film-lover's wet-dream of a selection are yours when you step off of 4th Avenue and into their too-small sales space (two doors west of their rental store). A Canadian TV section (including *Kids in the Hall*) and the **David Cronenberg** Director's Edition series were but a few of the unique finds at this store. For all of you out there who were horrified when your favourite British wit turned stapicist, **Rowan Atkinson's Black Adder** series can be had here, in

its entirety, for \$102. Unfortunately, though they're well-stocked in musicals, they have no concert videos or regular videos. For the Boxing Week, holiday cheque-spending season, if the above stores will order cassettes for you at no charge: Videomatica quoted me the fastest waiting time at 1.5 to 2 weeks. Have a well-oiled holiday season and take this last bit of glibbing advice: *Bound* is a film that the whole family can enjoy, yet may not make it a Yuletide tradition?*



in

by The Invisible Claire

For this edition of the column, the ever-evasive Claire was contacted via Ouija board.

"The magic letter of the month is 'K'. I'm not sure what the cabalistic value of that particular character is, but it must be rather fortuitous considering the high degree of musical creations with which K Records has drenched this earth. Their cup overfloweth so grandiosely, in fact, that they could afford to send me three new K releases. The magic number of the month is, quite fittingly, three. I'll set my cryptographers at UVic upon the task of decoding the alchemical and/or numerological significance immediately.

"It is unfortunate to hear the extent to which tight trousers have taken their toll on poor Ian. His voice, formerly so resonant and distinctive, has withered to a feeble gasp which barely justifies the soundboard's needle. However, **MAKE-UP** seem to be persevering despite their singer's

handicap, as the delightfully affected "Free Arthur Lee" single confirms. The B-side to that gospel anthem is a lovely **Dub Narcotic** remix wherein Mr. Johnson's atonal but deep voice is brought to its buttress n' its feeble yelps. Never though I'd say hallojehli to that, but amen. Free Ian's pants!

"Speaking of cryptographic puzzles, **GAZE** are playing the 'you, me, he, she, and him' game, toying with my mind under the auspices of lingering guitar notes and pretty vocals. Attempting to interpret the various address terms made me flash back to the teen angst of years (er... months?) gone by. From what I could piece together, it seems that you have not been very honest concerning your feelings about her, and it makes me feel miserable. Who are these

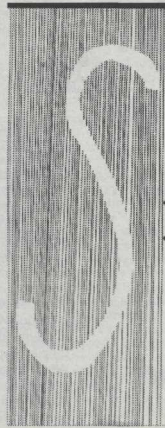
never-named individuals and why do they have such interesting love lives? Listening to Gaze's three newly pressed songs is a strangely voyeuristic experience. There is a soap opera going on in our midst, it would seem.

"By night, **SARAH DOUGHER** is a member of **The Lookers**. By day, she sings acoustic love songs with a strong and confident voice. You know, it was only recently that I began to appreciate acoustic music of this variety, but I can safely assure you that Sarah's talent is of the top echelon. "Stumble Down" is nearly worthy of a young **Patric Fitzgerald** — and that's a BIG comment in my book. [K Records, PO Box 7154, Olympia, WA 98507 USA]

"And now, for the records I chose to buy entirely on the merits of funny band names!

"I first heard toyota's new wavers **STINKY FIRE ENGINE** while eating a Fu Yu persimmon. Lovely fruits, persimmons — sweet yet tough, vaguely noble despite their garish colouring,

exotic but still familiar. In addition, persimmons make for delicious fruit crumble. Though I should be using this space to review *Grant*, **Sinky Fire Engine's** record, I would rather only allude to its qualities by way of a fruit metaphor. [Up, PO Box 21328, Seattle, WA, 98111/ Slobo, PO Box 85510, Seattle, WA, 98145-1510]



"Memories of my short-lived vocation as a noise groupie flood uncontrollably back when I play **TO LIVE AND SHAVE IN L.A.'s** Ride a Cock or Horse? Tape loops and feedback and maddened yelping, recorded live before a dreadfully unappreciative audience, return my thoughts fondly to those happy days of ruptured eardrums and sadomasochistic performance art, Hitler films, and strapping tape. The cover art was drawn by fellow noise-monger and **Scissor Girl** Azita. (Menlo Park, PO Box 1652, Cooper Station, New York, NY, 10276-1652)

"Excursion Records butter my hardcore toast. Their four-song compilation of Northwest **H/C**, **Brewing**, pulverises grief and heightens the sensations that accompany frustration. All four of the bands featured (**Slowsidedown**, **Nineironspitfire**, **BOTCH**, and **JOUGH DAWN BAKER**) do what they do very well, but I have to single out Botch's song, "End of Discussion," because it balances controlled and chaotic elements so excellently. Punk alchemy — I love it.

"Another Excursion project that makes me swoon in delight is this 7" split twist

STATE ROUTE 522 and LYING ON LOOT. The former steep their aggression in melody, but goodness gracious, *On Loot* are just pure, depressing, millennialist ecstasy. "Skies of Stars" and "Deafbeat" weave acoustic guitar, violin, and one of the loveliest boy voices I've heard in a while into a blissful dysphoric tapestry. [Excursion, PO Box 20224, Seattle, WA, 98102]

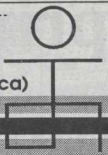
"I fear looting because it threatens to bring back all we have worked so hard to destroy. I fear *Vista Cruiser* by **THE COLORIFICS** because it is so good that it could, if given half the opportunity, remove some of my prejudices against the form. [Collective Fruit, PO Box 4415, Seattle, WA, 98104-0415]

"**LONG HIND LEGS**, aka **New Order After a Traffic Accident**, did a groovy Eurowave full-length on Kill Rock Stars last year. "Return to Me," the Aside of their new single, follows in the slickly programmed tradition of that release, but the title track, "Charmed, I'm Sure..." is more of a guitar-based lyrical rant. [Punk In My Vitamins, PO Box 2263, Olympia, WA, 98507]

Claire disappears, leaving behind only a small puff of mysterious purple smoke.*

basslines

by dj noah (djnoah@direct.ca)



To kick off the new year, this month's column is an interview that I conducted with Planet Dog Records founder **Michael Dog**. He was on a small North American tour at the end of November and beginning of December. His last stop on the tour was in Vancouver on Wednesday, December 3rd. The following is our conversation which aired live November 28th on *HOMEBASS*. Michael phoned in from somewhere in Los Angeles.

Noah: You're on tour right now. Is it just in North America?

Michael: It's only a short tour. Eat Static has a couple of dates and I'm playing for both of them, as well as a few other dates in the vicinity.

Is Eat Static playing to promote their new album?

Yes. A couple of people had shown a lot of interest in bringing

them over to play on the West Coast. Somehow they managed to work it all out and ship all their equipment over [laughing].

In our last interview, you touched on the lack of support for Eat Static in Europe. Has that changed since then?

The 'Hybrid' single definitely got a lot of club support when it came out in early '97. In fact, the remixes went down really well with the drum 'n' bass DJs. They are also going to be working on a more club friendly mix of 'Contact,' which is on the new album, *Science Of The Gods*, when they get back from this trip. It should be out hopefully at the end of January.

You had just signed FLF when we talked last, bringing your roster to five. Have there been any more acts added to your label?

No, it's currently gone down rather radically, for various

reasons. It's now down to Eat Static and Future Loop Foundation. There'll be more in the future; it's just, well, you could put it down to natural wastage. Actually, that's kind of a cruel thing to say. One of the bands split up, one had a contract that ran out, and one felt they wanted to move elsewhere, and I wasn't about to force them to stay with Planet Dog.

Can we expect anything from FLF in the near future?

There was a single out at the beginning of the fall, and he's currently working on his next album, which I think is going to be a real corker.

Are the Megadog parties still going on?

It has slowed down for Megadog. I have actually stopped organizing the shows. I wanted to be able to concentrate more on the label side of things. Oddly enough, there will be two Megadog parties,

one after the other, just days after I return to London after my tour.

Do you still find enough time to DJ?

I'm actually DJing more now than I ever did, even with the time I devote to the label.

Any sounds or trends that are peaking your interests these days?

There's more diversity than ever out there right now. It's hard for me to latch on to one particular sound. I think, certainly in England, there really is everything. I really find Jump Up, a strain of drum 'n' bass,

quite interesting because it's a much more danceable rhythm which is becoming more and more popular. There's also a type of trance and hard-house mix that's gaining popularity and one of the labels at the forefront is *HOOK*.

Any plans to record your own material?

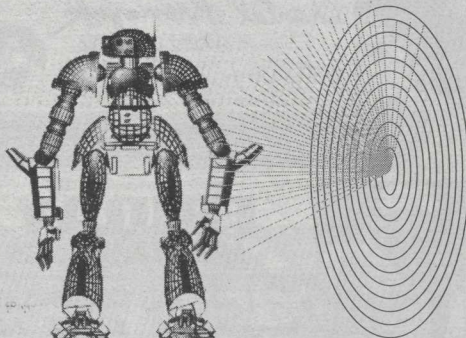
I'm actually going to be co-producing the FLF album. I would love to be able to indulge myself and play around with creating drum 'n' bass rhythms, but I'm more of a 'Make it sound like this' person, dictating to someone else what I

want done.

What's on your plate for next year?

I'm working on the finishing touches of the next *Planet Dub* compilation which should be out in March and I will also be adding a few more acts to the label.

This was not the entire interview, but due to space constraints, these are what I felt to be the most important excerpts. Next month will be an interview I had with ambient recording artist Steve Roach.



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printed matters

by greg elliot

ANN WROE
A Fool and His Money
(Vintage)
E. ANNIE PROULX
The Shipping News
(Touchstone)
MICHAEL TURNER
American Whiskey Bar
(Arsenal Pulp Press)

Human society is a wondrous yet pernicious thing. It brings us into contact with ecstasy, tragedy, and apathy, it both cocoons and exiles; it warmly caresses and firmly dismembers.

Nothing can reveal these facets so readily as the misfortunes of the guileless and the treachery of their expected benefactors. **Ann Wroe's** *A Fool and His Money: Life in a Partitioned Medieval Town* presents the case of Peyre Marques, a small businessman and petit rentier of the Provencal town of Rodez during the Hundred Years' War. A capable merchant in his youth long ago, he has since succumbed to a senility which pillores his mind and slowly disinherits his family. All that sustains him is a fable of hidden gold he endlessly recounts to whomever might listen.

Whimsical fate prevails: contracted to repair the cause of recent basement flooding within Marques's cellar shop, three drain workers do indeed find a pot of coins. Never have they — or Marques's daughter and son-in-law, Gerald Canoc — seen such wealth or coins of high quality. On the promise of finders' fees, Canoc swears them to silence. But this is a divided town wherein the separation is physical. Like Berlin of the Cold War, a wall within the town's defensive outer wall delineates the animosity of the belligerents. The two rulers have too much to gain from the conflict of Church and State (generated by their own pettiness) to consider negotiating with one another. This tension between City and Bourg is exacerbated by fears of

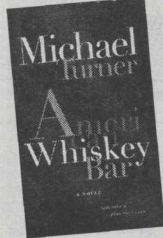
'English' marauders swarming the countryside, within the town walls, the fears of the elite trickle down. The cache that the builders, Johan Gasc (City) with his subordinates Mari Barbier (Bourg) and Marot de Namaria (other), discover is so undeniably pure that it must have been placed there long ago. Canoc and his wife, fortunate to come down to the cellar shop when they did, are similarly aware of the coins' quality. This book follows a comedy of errors made more surreal by being an historical event. Wroe's research of local archives provides an enjoyably vivid account of medieval town life. Rarely has the absurdity of reality been pursued with such honesty, clarity and wit.

While senility cripples Peyre Marques, the protagonist of **E. Annie Proulx's** *The Shipping News*, Quoyale, is hindered by his physiognomy. Plainly stated, he is a doughy, lumbering, clumsy old. Both father and son incessantly remind Quoyale minor of his ineptitude, of being a disgrace to the family. Quoyale, a college dropout, is saved from complete neglect by the kindness of an outsider couple, Marcella and Mercutio. Partridge introduces him to journalism. Even under Partridge's protection, Quoyale's unerring sense of self-direction transports him into marriage with a promiscuous woman. Weakness and despondency created by this ill-cast union are solved by its products, his daughters Bunny and Sunshine. Fortune finally excises the disease from his life just as he sought to eradicate his happiness. Thus, unlike Marcella's continual descent into penury and pain, Quoyale profits. His children are returned, an aunt convinces him to return with her to Newfoundland. Partridge, always true, finds him a post at the local paper to seal his decision. At its heart, *The Shipping News* is a tale of families, their secrets, and the lies we tell ourselves. Though horrors exist within families — as witnessed by the hundreds of sexual abuse reports — the overall message, Nutbrown's files — the lucky few can find peace and love. Whether or not these sentiments will last ages can never be truly ascertained until the voyage is complete and the regrets counted. Proulx invites her audience to become one with the environment the weaves. Subtly changing the tone to insinuate cruelty or a secret best left hidden, her language conveys a genuine feel for social interaction few authors accomplish.



Michael Turner's newly released *American Whiskey Bar* can be simply described as a tale of missed opportunities and misdirection. But simple explanations are frequently misleading. The book is a screenplay within the myths of its creation and all the purported players attempt to exculpate themselves from its deficiencies. Turner's preface pleads for the screenplay to be seen merely as the first draft for the film, while in the introduction the director claims the last involvement with the project arose at the opening stages. In an afterward, a journalist comments on the film's attraction to the cultural elite, of it being fully generated/exploited by its paymaster, Klaus 9. Turner conceals some unity within themes. Would he, as a character rather than an author, blame the similarity of the action of his screenplay characters and that of its producer, or would he concede singularity to the last involvement with the project? Klaus 9 and Turner are one in the same?

Accepting the former solution provides the most satisfactory answer. After all, the prospect of Herendy, the corruption of Klaus 9, and the unfinished nature of first drafts might well produce such a document. The afterward places this novel in its proper context: the author who repudiates his work in order to profit from its notoriety, although, unlike Voltaire, neither Turner (the character) nor Herendy seek any attachment to the film except to deny any involvement with the finished product. Doing so, Turner (the author) removes himself from the disgrace of his character's screenplay — which has all the appearance of a first draft in comparison to his other work within — to produce a work worthy of close scrutiny and active consideration. *





luncer review

GREG BROWN Slant 6 Mind (Red House)

Following *Further In*, Brown's 1996 excellent release, one might fear a letdown. Amazingly, that's not the case: this lowa native is as strong as ever. His gravelly voice is an infectious wonder that is in perfect tandem with his razor-sharp stories. In his bands, folk, blues, swamp and country are compelling examples of how to re-invent age-old themes into a contemporary context.

Along with regular sideman **Bo Ramsey** (electric guitar/slide guitar) and a full complement of musicians playing bass, drums, fiddle, banjo and harmonica, Brown is joined by **Kelly Joe Phelps** (acoustic/electric lap steel guitar).

While not a solo outing, *Slant 6 Mind* has minimal embellishment. The band adds the foundation for Brown's craft. What he is brutally incisive, contemplative or humorous, he is a shrewd observer of the best and worst of this world.

Opening with "Whatever It Was," Brown rumbles down a wily road, steering through the soul's heartland like few other artists are capable of.

Pieter Hoffman

BURZUM Balder's Dod (Independent)

This is an experimental album, using only keyboards and synthesizers. The songs are very repetitive and quickly become boring. The writing is simple, with usually only one unchanging melody running through songs about six minutes long. This was disappointing because it could have been a very good album. Defending the repetitive keyboards, *Burzum's* Vary says they are like life — life is repetitive. Seems prison has had an effect on him.

Doug Lovett

JOHN FAHEY & CUL DE SAC The Epiphany of Glenn Jones (Thirsty Ear)

Inspired by the Great Kosmika! Originally an album conceptualized by **Cul de Sac** guitarist Glenn Jones, **Fahey** came along and introduced the Great Kosmika! That's when it all changed from potentially contrived to playful and disturbing. Where Glenn's compositions were supposed to be more spontaneous musical outings (less three covers) which document the week or so they spent together. It was a doubtful, surreal week by the sounds of it.

I've never been able to get

into *Cul de Sac's* pseudo-electric noise diaphanous, but in this collaboration, Mr. Fahey set down a musical airport where *Cul de Sac* could take off and land safely and "sounded" (sorry!).

Stefan Udell

FEAR FACTORY Soul of A New Machine (Atco/Roadrunner)

Seventeen pounding tracks. Discardant bass. Thundering percussion. Masterizing guitar. The type of music you have to listen to at volume level 10. This is anti-military, anti-Christian heavy metal fronted by split-personality vocals.

Soul of A New Machine sounds like schizophrenic, demonic possession and though this is not what some call "devil music," it can be as scary. Scary music is good for you sometimes. Wicked value. Therapy for the petulant mind.

Big Cheese

HOOD Structured Disasters (Happy Go Lucky)

A collection of 11 singles (I believe), and seven previously unreleased tracks spanning '90-'96 from these tidily-experimenting Brits. Their efforts in guitar squall and later sampling and beats put them in the position of an overlooked **My Bloody Valentine** or **Flying Saucer Attack**, despite being more pop-ho oriented. I must admit I found this surprisingly enjoyable, considering I'd pretty much written them off as a consumer some years ago and because of my growing dislike of the genre boundaries that it inhabits. Not an unequivocal yes by any means, but they certainly could be more widely appreciated than they are at present. If it sounds like your cup of tea ...

Sean Elliott

JONATHAN FIRE EATER Wolf Songs For Lambs (DreamWorks SKG/Universal)

I really don't know what to make of this. Years ago, I caught these guys at the 9-30 Club in Washington, DC. At the time they were doing this *Bad Seeds/Cramps/Tom Waits* thing that was right up my alley: eerie and dramatic. Since then they've come up with a couple of releases (a 7" and a full-length) that have been interesting but haven't quite matched their "former glory."

Apparently, though, there must have been some kind of a buzz around them over the last couple of years because all of a sudden they've come out with

another full-length, this time on DreamWorks (!), and they're getting feature articles written on 'em in *luncer* magazines like *Interview*. Bizarre! What would a label like DreamWorks want with the files of a band like **Jonathan Fire Eater**? I mean, they're kind of arty and cute looking but are they the next **Weezer**? I don't think so. Aren't the major trends in music today in the electronic realm (away from the JFE lineup of guitar/bass/drums/vocals plus some organ)? After listening to the album, I still don't get it. I still can't wrap my head around it. It's not bad, but again there's a certain lethargic-posing-as-mood that plagues this release the way it's plagued their others. I tend to understand most major-label signings — this one I just don't.

Kandy Kane

LOOK THE OTHER WAY #5 (Pop, The Other Way)

This is the most recent instalment of this long running vintage zine. I've been following Greg Pratt's *Look The Other Way* for quite a while and when I picked this issue up recently, I knew I had to review it.

If I have to say that #5 has definitely evolved from its earlier predecessors, which consisted of haphazard band interviews (for instance, the humorous but pointless **Breakwater** interview from #2) and has progressed into powerful and original personal insights. Greg gives us reflections, fleeting memories, and writings of loneliness and loss of innocence in *LTOW#5*. He has turned his bitterness and confusion into a work of written art. Along with these writings is a section dedicated to "punk rock snapshots," which consists of snippets of shows and reviews of shows gone by.

I think the only things that have remained the same since previous issues are the band and zine reviews and Greg's illegibly typewritten layout (his "trade-mark") which at first looks horrible, but it wouldn't be the same any other way. I'd pick this one up even if it does look like it was laid out in a hurricane. It's got some substance. [Send \$1.50 to Greg Pratt, Box 8183, Victoria, BC, V8W 3R8.]

Jack D.

LYNC Remembering the Fireballs (Part 8)

I once asked Calvin Johnson if he had ever been a go-go dancer for **Lync** on a tour they mounted back in 1993-94, 'cause I was sure that the guy

who had go-go danced for them at one of their gigs I had caught was Mr. K himself (who else dances like that?). He said, "No." Granted, I didn't have a very good vantage point, but I was sure that it had been him. In any case, **Lync** put on a fine show but Mr. go-go dancer stole the scene.

Years later, those fine people at **K (Beat Happening, Lois, Gears, etc.)** have come out with a lync retrospective. It's been a couple of years since the boys in lync parted ways and moved on to other outlets (**Built to Spill**, etc.) and a band that, although highly influential, was formerly sorely under-represented in the old record bins has finally gotten its dues. They had a pop/punk sound that has since been capitalized on by bands such as **Modest Mouse** and **Tullycraft**. I find most of the material here a bit too twee for my taste, but appreciate the songwriters that are punkier and rawer, like "Pathetic," which has got some serious grind to it. The two best cuts on the album, however, are the last two: a jittery/spacy/punky number, "I was in **Nation** of **Ulysses**" (Green applying some kick-ass mock licks) which anticipates **Satisfact** and an angsty/punk workout called, appropriately enough, "The Last Song," which was recorded at the legendary Gilman and that gave great life to it.

A.J.

THE LYNNFIELD PIONEERS Emerge (Matador)

Well, I've never heard of **The Lynnfield Pioneers**, but they're on Matador so they must be cool, right? (OLE 242-2, if you're scoring along at home.) The 14-song album opens with a **Sonic Youth**-like barrage of noise, then launches into "Go For a Ride," a noisy anthem which brings to mind **Blur** tune (you know ... "woohoo"). And that sums up nicely what this three piece plays: warped, energetic, anthem tunes with yelled/charms or vocalized lyrics. **Jordan** or maybe **Narduarv**. They've got a lot of screwed up guitar parts and use plenty of weird tunings way up the neck of the guitar. But they put their own twist on the music; they do use a bassist and instead make use of a messed up Moog. Yup, you're in for quite a ride. Don't be fooled by the CD's serene pictures of flowers, fields and sunsets.

Fred def

THE MAKE-OUT CLUB #7 (24pp, half size)

I knew that the long-running Vancouver zine, this was one of the more prominent in the underground literature scene, but until now, I had never had the chance to read it, let alone review it. If you've read any of **Trish's** previous issues, this issue maintains her comfortable and effective writing style that allows the reader to draw insight, emotion, and honesty from topics such as

child abuse, relationships, and illnesses.

One of the first things I noticed about this particular issue was that her relationships with past and present partners and her opinions on those relationships seemed to be more uplifting and "hopeful." She seems to have found a way to express her joy of love really well. Trish is a sincere, caring, and thoughtful writer. **Make-Out Club** to be a satisfying, open read. [PO Box 33-345 E. Broadway, Vancouver, BC, V7S 1W5.]

Jack D.

THE OBLIVIONS The Oblivions Play Nine Songs with Mr. Quintron (Crypt)

This was easily one of the best releases of 1997. Some of us have been lapping up every dirty, nasty morsel them **Oblivions** have had to us over the last few years, but this one comes as a surprise. **Oblivions** + **Quintron** = **SOUL**. That's right, ladies and gentlemen: **SOUL**! Who would have thought that the authors of "I'm Not a Psycho," "There's a Plate in My Head," "Motorcycle Leather Boy," and others could come up with an album about loss and redemption that's downright moving and that cooks to boof! **Quintron's** presence here is a real treat, for those of you familiar with his remarkable oeuvre, but it shows Mr. Q. to be an organist of real flair. His chops seem to have really freed up the brothers **Oblivion**, allowing them to access emotional realms they'd never even approached before (to my knowledge). Great work, too. Do whatever it takes — kill, maim, steal — to get your hand on a copy of this one. And tell 'em A.J. sent you!

A.J.

KELLY JOE PHELPS Roll Away the Stone (Rykodisc)

In its simplest terms, *Roll Away the Stone* is easy to describe; it's just a guy singing and playing guitar. But that description alone would be unfair. **Kelly Joe Phelps** has extraordinary talent and plays a very spiritual and uplifting style of blues. His vocals are kinda gruff and gravelly and he grunts, groans, and mumbles a lot. But the real attraction is his playing, a bassist and an incredible slide guitar player and he'll leave your jaw lying on the floor.

The album is a bit too freeform and meandering for me, though. I prefer the more familiar song structure of verses and choruses. Nonetheless, *Roll Away the Stone* is a mindboggling album that will undoubtedly impress an awful lot of people.

Fred def

PLUMTREE Plumtree Predicts the Future (Cinnamon Toast/Sonic Unyon)

In a just universe, I'd have the chance to get sick of **Plumtree**. I, along with millions of others, would watch as Plumtree scored top ten hits, graced their mag

covers and got their own ABC special. Of course, this isn't a just universe — but what are you going to do — know what I'm going to do — listen to this album repeatedly. Like its predecessor, the nifty *Mass Teen Fainting*, it's sweet, jangly pop. On this record, however, they improve on the formula; their lyrics are a little better and their playing's just a bit better, plus they've added piano and slide guitar on a few songs. The end result? An excellent pop album that, just the ears of even the crustiest people. Or at least you.

cat m

POINTER Scarce Burns (Promethean)

While an original, **Jonathan Pointer** runs, musically speaking, in the same circles as **Tom Waits** or **Riley Newman**. A wry satirist, Pointer's penchant is the heartland: yard sales, men firmly planted on barstools and highway disappearing into the horizon. With a deadpan delivery, Pointer's humor sticks. *The Baby Smokers* presents the oddball tale of a town where all the lights up nicotine soothers. "It's the bestest way for you to keep a little baby calm/roll him up a snack of some nice tobacco/Someellin' that the baby likes."

Building on folk, blues and country, *Scarce Burns* is purposefully low-key. While carping a full band on most of the songs, his songwriting is clearly what is important here. This is a truly impressive debut.

Pieter Hoffman

REX 3 (Southern)

Where the words of slow rock, all country, and math rock meet is **Rex**. We've never really bothered with these guys, who seem best known for enlisting Doug Scharin (ex **Codetone**, presently **June of 44** and solo as **Him**) as their drummer. At least part of the reason was, relieved of his duties in **Codetone**, as I understand it, was his propensity to overplay and, while he certainly emphasizes virtually every word, comma, pause, and touch of a string, I actually find it works. Of this guy, I heard the second song I always, and myself lost, despite at least six listens. Some songs are instrumentals, some contain minimal percussion, many are well-fleshed out, everything is deftly played and my mind just wanders.

I keep thinking something may stick, considering the immediacy of the opening numbers, but no dice. I'll stick with **Zep-pelin** [says witty reviewer **Rone** maddens].

Sean Elliott

SPRING HEEL JACK Busy Curios Thirsty (Trade2/Island)

Profligate artists are rare these days, with the exception of **Bill Laswell** and **Mick Harris**, so

it is encouraging to see anyone produce more than one album a year. Even more encouraging is the fact that **Spring Heel Jack's** new album is not a rush job. *Busy Curious Thirsty* is a concept album, not unlike **Ed Rush** and **Nico's** *Torque*, full of abstract, looped beats and mind-numbing basslines. Samples are used to perfection in "Bells" and "Bells 2," while a sample of live percussion from experimental geniuses **Tortoise** lies "Galapagos 3" together in a seamless fashion. A soundtrack-like string section is even worked into "The Wrong Guide" before chimes and keyboards overrun the mix. While the amount of thought that went into writing this album is evident and the originality of the work is extreme, it is nonetheless a difficult album to listen to. If the sound of race car engine revving from "Atari's Pole Position" disturbs you or does not fit your idea of what constitutes a pleasant sound, this album is not for you. The one saving grace for less devoted listeners is the fifth track, "Hale Bopp," a breakbeat loop with subtle string loops and less of the aggravating beats found elsewhere on the album.

Patrick Gross

VARIOUS ARTISTS

September Songs: The Music of Kurt Weill (Sony Classical)
I really like the music of Kurt

Weill and *September Songs* proved an eclectic and unique tribute compilation. There are, however, a few unfortunate moments. **Nick Cave's** "Mack the Knife" is formless and grim (but **Bertolt Brecht's** German version, of which I understood not a word, made up for it). **PJ Harvey's** cover of "Ballad of the Soldier's Wife" is sadly out of her range.

Other than these tracks, the album is wonderful.

Truly enjoyable was **David Johansen's** "Alabama Song." It is poppy, campy and fun (notwithstanding the dark lyrics). Other highlights were the pieces sung by **Teresa Stratas**. (There is nothing like a good classical singer to make you jealous.) Weill himself makes a bit of a surprise appearance in **Charlie Haden's** predominantly bassy (sorry, not drum 'n' bass) "Speak Low" and **Lu Reed** performs the title track with signature banality.

Even with the less-than-savory covers and sad moments, Kurt Weill's music presented in a variety of different ways makes for a rompin' good listen. At the risk of sounding like I'm going in for the hard sell, this album is a must-have for all lovers of musicals. Buy it if only to hear the late and legendary **William S. Burroughs** spew rhythmically in "What Keeps Mankind Alive?" Rompin', I tell ya. Rompin'.

olia hussey

VARIOUS ARTISTS

Ska's the Limit (Volume 1, 1959-1964) (Island)

One of the best things about delving into the history of things, whether it is history, language or music, is that you begin to chart out the links between events and circumstances, culminating ultimately with a singular event or idea. For example, there must have been a first time someone said that God is a big white guy with a beard, or the first time someone ate a roasted coffee bean, or said the word "booger." The same thing applies to music — there generally is an originator in a specific place at a specific time for every genre, even if that originator is the product of a long history of social and cultural influences. In the case of ska music, a Cuban born musician called Laurel Aitken, according to this release, claims to be the originator of ska; he recorded a song in 1959 called "Boogie in My Bones," which Aitken claims is the first ska song.

Ska traces its roots to influences of traditional Jamaican and African music, jazz, blues, calypso, mento and perhaps most notably, the "clapping" music of southern American gospel which eventually morphed into the strong, infectious ska beat we know and love today. Jamaican pop music in the '50s was generally concerned with sounding like American boogie-woogie bands.

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The next five years would see the emergence of a new sound, ska, and would see the rise (and fall) of some of the greatest stars, such as **Prince Buster**, the first rude boy **Derrick Morgan**, **The Skatalites** and **Jimmy Cliff** and **Robert Nesta Marley**.

Ska, at the time, never made it big beyond Jamaica, but the music was transported to Britain where Jamaican immigrants started performing in dance halls. Almost two decades later, this cross pollination would give ska the mod aesthetic we associate it with today, along with a synthesis of working class culture in the form of Oi music. This was known as the "second wave" of ska and would see bands such as **The Specials**, **Madness**, **The Selector** and **Bad Manners** rise to brief prominence. You can hear the direct link to Jamaican music in these British bands, despite their European context — **Madness's** popular

theme song sounds uncannily like **Millie Small's** "My Boy Lollipop" recorded in 1964 (the last song on the CD). My preference is ultimately for the new bands today, the so called "third wave," in part because ska has become much more flexible than the stricter old school formula and finds its way into many music forms — punk, swing, funk and even French "mloh" music. Long may we ska!

J Bolt



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Citr's PICKS OF MUSIC HEAVEN FROM '97

CAUGHT IN THE RED FRIDAYS 6:30-8:30 AM

- HOST: THE SWININ CREEPER
1. APRIL MARCH SINGS THE MAKERS (SFTRI)
 2. Seeing Big Sandy, The Bomboras, Ray Campi, Johnny Legend and others at the Dionysus Demofest in Orobis in Hollywood, May '97
 3. THE MONOMEN "Have A Nice Day, Hollywood"
 4. THE SPACESHITS "Winter Dance Party" (SFTRI)
 5. Nashville Pussy at The Columbia

FLEX YOUR HEAD 1997 FIVE!
 BNU "diddley squat" CD
 CULTURE/KINDRED split CD
 ELISION "fall" CD
 RACIAL ABUSE "What Mirrors Conceal" CD
 SILENT MAJORITY "Life of a Spectator"

- STEVE EDGE - THE EDGE ON FILE
1. THE LUNESOME TUNE - MARTIN AMES + DAVID S. CHASE
 2. COMPANIES - JAMES KEELKAMP + SEAN LEE
 3. HOURGLASS - KATE RASBY
 4. SLIMY SPELLS + SCATTERED SHARDS - SEAN
 5. EN SPECTACLE - LA BOUTE SURIANTE

- BREAKFAST WITH THE DOWNS MONDAYS 730-1130 AM
1. SOMA "INNER CINEMA" EXTREME
 2. VARIOUS "T.V. TOWN" ULTRALounge
 3. PIZZICATO 5 "HAPPY END OF WORLD" MATADOR
 4. EASY BIG FELLA "EAT AT JOEY'S" MOONSKA
 5. TIPS "TRIPEASE" ASPHODEL
- THE YOUNG GODS "HEAVEN DECONSTRUCTION" MUTANT

- THE FIVE HOUR LUNCH - Tuesdays 11:30a-1p
- *TOP 5 Feasts to Please a Beast*
1. The Promise Ring - Nothing Feels Good
 2. Number One Cup - Wrecked by Lions
 3. Aerial M - As Performed by Aerial M
 4. Steelytime Trio/400 Years in Seattle (live)
 5. Lync - Remembering the Fireballs

- NOOZE Tues 5-530 Fri 5-6
1. Shenobé "Dots + Loops"
 2. Specialty "Pome Energy No. 1"
 3. Dreamy Angel "I'm a Dreamer"
 4. Proby & Rob "I'm a Dreamer"
 5. NooZE "Scholar's Stamp"

1. "LET YOUR FIREBARK FLAG FLY" (TRANQUILITY BARS)
 2. "RASH" (EVADORA 240S)
 3. "INCLUSION" (ILLBENT) (VARIOUS)
 4. "MIMMBO" (HANSON) - Single
 5. "ROCKLYN DUB" (ADJUSTMENT) (VARIOUS)
- (MILKMAN RADIO FREE ABTUM) (VARIOUS)

- TOP 5 CD'S OF 1997
1. "SLUSH" by OPB w/ Lisa Germano
 2. "NIGH" - a benefit compilation
 3. "ANOKHA" - SNOW of the Asian Underground
 4. "I LOVE ASNOT" - Lisa Germano
 5. "IN A METAL MOOD" - PET BOONE
- AURAL TENTACLES
 TUES & MIDNITE

- "HELLO INDIA" SUN 8-9 PM
- 1) MACHIS
 - 2) DIL TO PAGAL HAI
 - 3) KHAMOSHI
 - 4) YES BOSS
 - 5) PARDESH / VIRASAT
- "ANOO"

- LOVE SUX w/ JOSEPH + BRADY
- TOP 8 THINGS
- A) NOISE
 - B) ANTI-DECE ORNIZERS
 - C) FREE STUFF
 - D) SILEN-NESS (OURS)
 - E) POVERTY (OURS)
 - F) LOVE
 - G) THE SOUND OF A KETTLE BOILING...
- HEAR US 12-2 WED. ROCK N' ROLL

- 1997's TOP 5 FROM SKAT'S SCENIC DRIVE
1. DSKA Island - various artists (VARIOUS)
 2. Easy Big Fella - Eat at Joey's (MOONSKA)
 3. Dr. Ring Ding + the senior allstars - Dandelion (MOONSKA)
 4. The Slackers - Redlight (HELCAT)
 5. The Planet Smashers - attack of the... (STAMP)

- *Megan - And Sometimes why*
1. The Snow Queen - Wit Coke (live fall in love) 2
 2. Sister Kenny - Dig Me out - Kill Rock Stars
 3. Modest Mouse - self titled ep. - K
 4. Elliot Smith - Either / or - Kill Rock Stars
 5. Palace Music - Lost Blues and Other Songs - Dog

- Needlepoint 97 TOP 5 *NO. 2
- Runaways Classic Tales
 Return of the DJ vol I
 14 characters book by J. McLean
 Mail order catalogue # 3 by maura
 Doyle + Annie Dunning
 Anooj (my cat)

- Lady Deathstrike's Super II!
- "Dr Meag" the destroyer remix Buffalo Daughter (grand royal)
 "Tribute" Asian Dub Foundation (vedic)
 "Jacky the Kipper" the NEED (chamsew)
 "Turn it On" SIENATEK-KINNET (KROK'S)
 "Limit to Surf" Huggy Bear (gravity)

- Mary Tyler Moore's favorite noise-makers of 1997
1. his
 2. the crabs
 3. Seely
 4. butter
 5. helium
- listen to the sweet girl-sounds every Wednesday 9-10 AM

- LIVE!! AT THE HIRSHAT!! (ALT. SAT. 10 PM - 1 AM)
1. THE OBLIVIONS PLAY 9 SONGS WITH MR. QUINTRON
 2. THE MURDER CITY DEVILS - "DANCEHALL MUSIC" 7"
 3. SWN RA - THE HELIOCENTRIC WORLDS OF... VOL. 1
 4. SWICIDE - SWICIDE
 5. MR. QUINTRON - SATAN'S DEAD (DO THE STOMP)
- THIS LIST BROUGHT TO YOU BY THE GOOD, GOOD PEOPLE AT KALSTAFF BEER ♥ A.J.

- 'Folk Oasis' Wed. 9-10 pm
- ★TOP 5★
- Brave Combo - Group Dance Epidemic
- Ani DiFranco - Living in Clip
- Andy White - Teenage Stephen Fearing - Industrial Lullaby
- John Prince - Live On Tour
- LUCKY SCRATCH
1. LINDA TILLERY - THE CULTURAL HERITAGE CHOIR - "Front Back Music"
 2. GUY DAVIS - "Call Down the Thunder"
 3. THE SQUIRREL NUT APPEARS - "SOLD OUT"
 4. JAC MATHUS & HIS KNOCKDOWN SOLEMN - "Play songs for people"
 5. E.L. EVENSEN - "Acoustic Songs"
- TOP 5 BLUES OF '97

- EVIL VS. GOD @ 4-5 Mondays
1. Birch / innerspiritfire "split 7"
 2. BNU "Diddly squat"
 3. Devoid of Faith - "slimelike and slummat" 7"
 4. Ink and Danger "Drive this 7"
 5. LifeLine "Jesus's Best Dancers" 7"

- THE CANUCKS HERE
- Alt. Tuesdays 10 PM - 12 MIDNIGHT
- TOP 5 SINE CANADIAN CDs
1. NERO Cise + the Bayou
 2. "The Virginian"
 3. THE MOLESTICS "Tropic of Hekum"
 4. WHALEMAN "Unexplained Joy" (live)
 5. B.E.H. "Only a Painted Moon"
 6. STEAMING REELIE "Deliciously Saucy"
- STEVE + MIKE'S TOP 5 THURS. 1:00-2:00 PM
1. SNAPCASE the progression through unlearning
 2. IGNITE past our means
 3. SICK OF IT ALL built to last
 4. SAMIAM you are breaking me out
 5. REVELATION RECORDS COMP. 97

jan '97 LONG VINYL jan '97 SHORT VINYL jan '97 INDIE HOME JOBS

1 mecca normal	who shot elvis?	matador
2 modest mouse	the lonesome crowd	west up
3 ceo&r	all of us can be rich	grand royal
4 plumbtree	predicts the future	cin. toast
5 shizuo	shizuo vs. shizor	grand royal
6 the smugglers	luxury holly convention ep	mint
7 brand new unit	diddle squat	creative ma
8 guitar wolf	planet of the wolves	matador
9 nofx	so long and thanks ...	epitaph
10 the need	the need	chainsaw
11 butterglory	rat tat tat	merge
12 the grifters	full blown possession	sub pop
13 bossanova	bossanova	independent
14 soundtrack	fame whore	apathy
15 ralph	sophisticated boom ...	bongo beat
16 roots roundup	rootprospective	groundup
17 secret agent	from conception ...	skull geek
18 mr. t experience	revenge is sweet ...	lookout
19 coldcut	more beats & pieces	ninja tune
20 the exotics	go go guitars	tiki tune
21 su&patch	honky-tonk operation ep	slabco
22 bad brains	omega sessions	victory
23 lonesome organist	collector of cactus ...	thrill jockey
24 the sea and cake	two gentlemen	thrill jockey
25 jp5	jp5	independent
26 the promise ring	nothing feels good	jale tree
27 fluke	risotto	circa
28 x-ecutioners	x-pressions	asphodel
29 to rococo rot	velucio	emperor jones
30 h2o	thicker than water	epitaph
31 laika	sounds of the satellites	too pure
32 syrup usa	all over the land	flydaddy
33 loop guru	loop bites dog	world domination
34 the lookers	in clover	candy ass
35 the maytals	never grow old	heartbeat

1	duster	transmission, flux	up
2	von zippers	hot rod monkey	screaming apple
3	pansy division	manada	mint
4	tullycraft/rizzo	split	harriet
5	stink	radioactive	allied
6	murder city devils	the murder city ...	empty
7	invaders from ...	war between the sexes	aaj
8	lake of dracula	untitled	skin graft
9	the kiss offs	love's evidence ...	peek-a-boo
10	the let downs	atlanta	360 twist
11	reclusives	more of the same	empty
12	the mutt from uncle	friends to none	lance rock
13	olivia tremor...	the giant day	drug racer
14	jump rope	the pensive ep	motor way
15	celestial magenta	clivedon	independent
16	juno	magnified and reduced ...	jule tree
17	vehicle flips	terminus	harriet
18	sloppy seconds	minnie greutzfeldt	get hip
19	the iris	locked in a room	network
20	sarah dougher	breakin' in a brand new ...	k

1 the dirtnits	wee turtles
2 the tonebursts	the present ever written
3 manifold	rails, flotation, aerodynamics
4 destroyer	karen is in rome
5 the colorifics	747 (now i see heaven)
6 tickertape parade	audience with the pope
7 the spivres	johnny-come-lately
8 little gorphin annie	whose next door
9 matthias	freefall
10 gaze	preppy villain
11 g42	jack maynard
12 london paris	unmatched sock
13 emulsifier	up the down side
14 hounds of buskerville	blowin' off some steam
15 heather	burning bridges
16 bonafly	dandelion
17 dreamy angel	laundromatte queen
18 quonset	desert blade
19 wonderful world of joey	eddie vegas dui
20 three nuts from the sun	wind



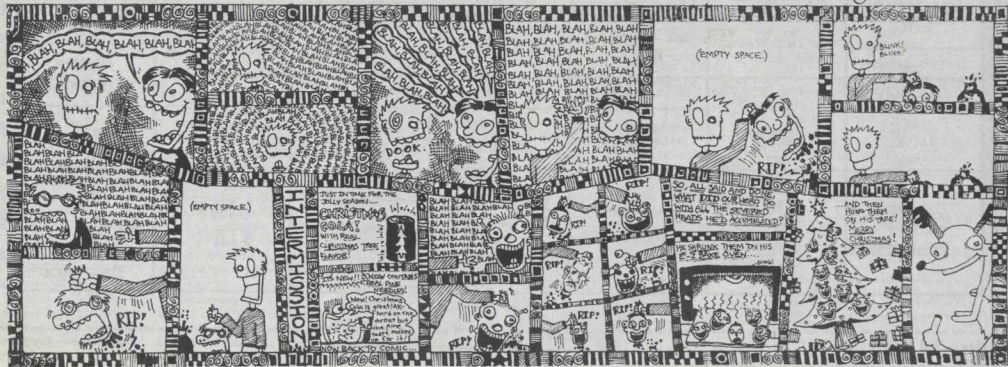
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♥ Sonny-cat

top 5 italian motorbikes	top 5 zines	 motor daddy radio show wednes- day 3-5 pm
✱ Moto Guzzi	roctober	
✱ Aermachhi/H-D	runnin' wild	
✱ Gilera	2 stroke buzz	
✱ Moto Morini	gearhead	
✱ MV Augusta	hack'd	

fave band of '97: The Von Zippers

Good Thasty Company

by Jason da Silva



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SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30-12:00PM

All of time is measured by its art. This show presents the most recent new music from around the world. Fans open.

THE ROCKERS SHOW 12:00-3:00PM

Rogues in all styles and fashions.

BLOOD ON THE SADDLE 3:00-5:00PM alt.

Red cowgirl caught in yer boots country.

WIRELESS 3:00-5:00PM alt.

DAVID ESTRELLA PRESENTS 5:00-6:00PM

The best of Spanish music, news and interviews for the Spanish and English speaking communities.

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transgender communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhajans, and also Quavawalls, Folk Songs, etc.

THE SHOW 10:00PM-12:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl/With your hosts Mr. Checko, Flip Out & J. Swing on the 1 & 2's.

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop year gear and stay up late. Naked radio for naked people. Get bent. Love Dave. Eclectic music.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownies, James and Peter, offer a savoury blend

of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambient.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM Playing a spectrum of music from Garage Band to Big Band acoustic to electric.

NEEDLEPOINT 1:00-3:00PM Mismatched flag rock, a quick ride downtown. Don't miss the Snow White Float. I love the Snow White Float.

THE MEAT-EATING VEGAN 3:00-4:00PM endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist! — and whatever else appeals to me. Top and dyle positive. Mail in your requests, because I am not a human-answering machine. Got a quarter then call someone who cares.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore / punk from beyond the grave.

BBC WORLD NEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the T-birds.

HANS KLAUS' MISERY HOUR alt. 6:00-7:00PM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

RADIO BLUE WARSAW alt. 6:00-7:00PM

Join Library queens Helen G. and Kim in their info quests set to only the best music.

THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.

Jan 5: Hammond Organ Giant Don Patterson with Booker Ervin.

Jan 12: Vicci Robby/Hutcherson with tenorist Joe Henderson and McCoy Tyner.

Jan 19: Trumpeter / Composer Kenny Wheeler with Marianne Jazz Orchestra; vocalist Norma Winestone and pianist John Taylor.

Jan 26: Pianist / composer Sonny Clark with Donald Byrd (trumpet) and John Coltrane (saxophone).

DRUM'N' SPACE 12:00-2:00AM

Vancouver's only drum 'n' bass show.

Futuristic urban breakbeat at 160bpm.

TUESDAYS

ALIEN BREAKFAST 8:00-9:30AM Bringing you contact with the unknown sonic world of Australia as well as uncovering some hidden local gems. Come find your future favourite bands before they become huge distant stars. Hosted by Daniel Abrahams.

THIRD TIME'S THE CHARM 9:30-11:30AM

Torrid trash-rock, sleazy surf and pulsating 'punk' provide the perfect scissor kick to your head every Tuesday morn.

There's no second chance when King-Fu is used for evil with drunken fist Bryce. Kill-ya!!!

FIVE HOUR LUNCH 11:30AM-1:00PM

"Have a rock 'n' roll McDonald's for lunch today!"

POLYFILLER 2:00-3:00PM

TWO WORDS: AVANT GARDE FOLK

LADY DEATHS/STREET 3:00-5:00PM

A combination platter of feminist issues, lesbianic rock and everything else. Unagi make for girls and boys!

KITTY DINNINER REPORT 5:00-5:30PM

Our dedicated newscast brings you the best news about student life, community organizations, festivals, art events, youth culture, and social / political issues. Real voices bringing you news you won't hear anywhere else.

RADIO ACTIVE 3:00-6:00PM Social justice issues, Amnesty International updates, activism and kicking up the evil corporate

power that be!!

DIGESTIVE TRACKS 6:00-7:00PM

Underground hip hop music. Live on-air mixing by DJ Flipout. Old school to new school tracks. Chew on that shit.

THE UNHEARD MUSIC 7:00-9:00PM

Meat the unheard where the unheard and the hordes of hardy heard are heard, courtesy of host and demo director Dale Sawyer. Hard up! New music, independent bands.

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical latino express with your loco hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! j! RADIO SABROSA!

THE CANUCK STOPS HERE alt. 10:00PM-12:00AM Listen for all Canadian, mostly independent tunes.

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian better living lp's, the occasional amateur radio play, whatever.

AURAL TENTACLES 12:00AM-VERY LATE

Warning: This show is moody and unpredictable. It encourages incoherence and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk,

SUN	MON	TUE	WED	THU	FRI	SAT
are you serious music?	Breakfast with the Browns	alien breakfast	Mary Tyler Moore Show	the last desk	Venus Flytrap's Love Den	THE SATURDAY EDGE
ROCKERS SHOW	the STUPID RADIO SHOW	third time's the charm	DIGITAL ALARM CHRONOMETER	MUSIC FOR ROBOTS/ Filibuster	Ska-ten's Scenic Drive	LICORICE ALLSORTS
WIRELESS/ BLOOD ON THE SADDLE	needlepoint	Five Hour Lunch	love sucks	CANADIAN LUNCH	Fill in	POWER CHORD
filler in	Meat-Eating Vegan	Colonel Sander's Hideout	Sugarcube Factory	justin's time	Little Twin Stars	Lucky Scratch
QUEER FM	evil vs. good	Polyfiller	motor daddy	FLEX YOUR HEAD	NARDWUARD & noiz	hearsay
Hello India	BBC Worldnews birdwatchers	LADY DEATHS/STRIKE'S BENTO	CITR dinner report	BBC World news	CITR Dinner Report	RADIO FREE AMERICA
GeeTaNaLi	hip hop havoc	digestive tracks	Rachel's Song	Out For Kicks	Far East Side Sounds/ African Rhythms	SYNAPTIC SANDWICH
THE SHOW (hiphop)	THE JAZZ SHOW	THE UNHEARD MUSIC	and sometimes why	on air with greased hair	HOME BASS	live at the hi-hat
IN THE GRIP OF INCOHERENCY	DRUM TV SPACE	RITMO LATINO	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	LIAP SINK	rebel jazz
		Canuck Steps Here/ witchdoctor highball	Str8 outta jallundar	Slippery Slot / Groove Jumping		Filet of Soul/ Earwax
		AURAL TENTACLES	PIPEDREAMS/ OPEN SEASON/ RADIO FREE BABYLON	Plutonian Nights		

electronic, synth, blues, and unusual rock.

WEDNESDAYS

MARTYLERMOORESHOW 8:30-10:00AM

Girl music of all shapes and sizes.

DIGITAL ALARM CHRONOMETER

10:00AM-12:00PM electronic.

LOVESUCKS 12:00-2:00PM Musical work.

(Cut up mixed genres - eclectic, electric

included but not mandatory).

MOTORDADDY 3:00-5:00PM No indie

rock here - just some good ol' Southern

fried biker boogie!

CITR DINNER REPORT 5:00PM-5:30PM

Community/campus news and view

RACHEL'S SONG 5:30-6:00PM Info on

health and the environment, with a focus

on Vancouver. Topics ranging from

recycling and conservation projects to

diet, health, and consumption and

sustainability in the urban context.

Comments and ideas are welcome.

ESOTERIC alt. 6:00-7:30PM Ambient/

electronic/industrial/ethereal/

experimental music for those of us who

know about the illithids.

SOLID STATE alt. 6:00-7:30PM Featuring

the latest in techno, trance, acid and

progressive house. Spotlights on local

artists, ticket giveaways, & live

performances. Hosted by M-Pah.

AND SOMETIMES WHY 7:30-9:00PM

longstanding, will doham, movietone ...

these are a few of our fave-ch-

writing things. la la la!

FOUK OASIS 9:00-10:00PM Acoustic/rock/

folk music in the middle of your week.

Focus on local and Canadian singer-

songwriters, regular features on other

regions with in-house visits.

STRAIGHT OUTTA JALLUNDHAR 10:00PM-

12:00AM Let Di's Jindwa and Bindwa

immerse you in radiance Bhungari

"Chakhi de phulay." Listen to all our

favorite Punjabi tunes - remixes and

originals. Brrrooah!

THURSDAYS

THE LAST DESK 8:30-10:00AM Listen

carefully as Johnny B brings you CITR's

classical music show. Featuring

"Canadian composers, another hour &

more. Radio can focus, for the masses.

FUBUSTER alt. 10:00-11:30AM From

accordian to the backwoods via swingin'

lounge sounds... this show is a genre

free zone.

MUSIC FOR ROBOTS alt. 10:00-11:30AM

Viva La Robotic Revolution.

Electronica...noiz...new wave, no wave.

CANADIAN LUNCH 11:30AM-1:00PM

From Torino to Gander, Baffin Island to

Patetage La Prairie. The all-Canadian

soundtrack for your midday

snack!

STEVE & MIKE 1:00-2:00PM Crashing the

boys' club in the pit. Hard and fast,

heavy and slow. Listen to it, baby.

(hardcore).

JUSTIN'S TIME 2:00-3:00PM Serving up

your weekly dose of Shirley Horn and

other jazz-filled collections.

TEK YOUR HEAD 3:00-5:00PM Hardcore

and Punk rock since 1989. [http://](http://mypage.direct.ca/t/lyhrhead/)

mypage.direct.ca/t/lyhrhead/

BBC WORLD NEWS SERVICE 5:00-5:30PM

TARTS ON ARTS alt. 5:30-6:00PM Tune in

for a lively update on the arts community.

ENTERTAINMENT DESK alt. 5:30-6:00PM

Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No

Birkenstocks, nothing politically cor-

rect. We don't get paid so you're

dance right we have fun with it. Hosted

by Chris B.

ON AIR WITH GREASED HAIR 7:30-

9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL

9:00-11:00PM Local muzak from 9. Live

bands from 10-11

SUPPERY SNOT 11:00PM-1:00AM Farm

animals, plush toys and Napolin Death.

These are a few of my favourite things.

It's all about shootin' the shit and rock'n'

roll, baby.

FRIDAYS

VENUS FUTURAP'S LOVE DEN 8:30-

10:00AM Join Craig in the love den for

a cocktail. We'll hear retro stuff, groovy

jazz, and thicker stuff too. See you here

... and bring some ice. XXXX

SKA-T'S SCENE-IX DRIVE! 10:00AM-

12:00PM Ska inna all styles and fashion

... If we don't get you dancing ... we will

find you ... and we will KILL you ...

LITTLE TWIN STARS 2:00-3:00PM

Underground, experimental, indie and

women. Jazzcut space rock at its finest.

NARDWAR THE HUMAN SERVIETTE PRE-

SENTS ... 3:30-4:00PM

NOIZ 4:00-5:00PM self-filled.

CITR DINNER REPORT 5:00-5:30PM

FAIR EAST SIDE SOUNDS alt. 6:00-9:00PM

Sounds of the transpacific underground,

from west japo to east Detroit. Sound

system operator, Don Chow.

AFRICAN RHYTHMS alt. 6:00-9:00PM David

"Tove" Jones brings you the best new and

old Jazz, soul, latin, samba, bossa &

African Music around the world.

HOMEBASS 9:00PM-12:00AM The

original live mixed dance program

in Vancouver. Hosted by DJ Noah,

the main focus of the show is

techno, but also includes some

trance, acid, tribal, etc... Guest

DJ's, interviews, retrospectives,

giveaways, and more are part of

the flavour of homebass.

LUMP SINK 12:00-2:30AM The show that

doesn't hate you. Friz Fritter Abakahn

and Postman Pat alternate with Tobias'

Paradigm Shift (rant, phone-in and kiss

your mother with the guests).

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM

Music you won't hear anywhere else,

studio guests, new releases, British

comedy sketches, folk music calendar,

ticket giveaways, plus World Cup Report

at 11:30 AM. 8-9 AM: African/World

roots. 9-12 noon: Celtic music and

performances.

UCORICE ALLSORTS 12:00-1:00PM All kinds

of music spoken word, interviews. Phone

in for comments or requests. Tune in and

express yourself to new music and ideas.

POWERCHORD 1:00-3:00PM

Vancouver's only true metal show; local

demo tapes, imports and other rarities.

Gerald Rothblatt and Metal Ron do the

damage.

LUCKY SCRATCH 3:00-5:00PM Blues and

blues roots with your hosts Anna and Andy.

RADIO FREE AMERICA 6:00-8:00PM Join

host Dave Emory and colleague Nip

Tuck for some extraordinary political

research generated to make you

think. Originally broadcast on KFCJ

(Los Altos, Cal.).

LIVE! AT THE HI-HAT! 10:00PM-

1:00AM "Live!" - shows and bands -

admission \$6.00 - Performers are

subject to change." Maximum Soul.

REBEL JAZZ 10:00PM-1:00AM Join

Girish for some - rebel jazz.

EARWAX alt. 1:00AM-DAWN "Little bit

of drum, bit of bass and a whole lot of

noise." Late-night radio soundclash
destined to list you hard. Zine features,
phot experimental chunes, and the
occasional turntable symphony. "Money,
we'll rock you on 'til the break of dawn."
- G. Smiley

attention, all
women! CITR is
looking for you
to join a
collectively
programmed hip
hop show. if you
are interested in
this or have any
other radio ideas,
please contact
namiko at
822.1242!

CITR
101.9 FM

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CLUB HI-HAT CLUB

Only the OUT-EST cuts for all the HI-HAT! DADDIES
and the REAL GONE MAMAS in the house!

LIVE! AT THE HI-HAT!!'s signal affords a roundness,
clarity, definition, physical presence and natural directionality as that all
awareness vanishes of any intermediary between the listener and the live performance

"LIVE! AT THE HI-HAT!! is fierce. It is
uncompromising. Humanism, integrity, savage
humor, and a sweeping revulsion for hypocrisy
burns and glows throughout this show,
setting this corpse that is our culture ablaze,
devouring it in its fiery jaws.
Look no further THIS is it!
LIVE! AT THE HI-HAT!! is the ALPHA and OMEGA!"
--Nat Shapiro, editor, POPULAR MUSIC

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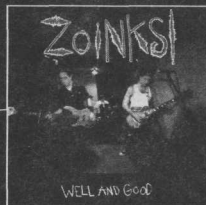
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"BLOODY MINDED"



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RELENTLESS URGES TO JUMP OUT OF
OPEN WINDOWS, INABILITY TO STOP
SMILING, TIGHT POP PUNK WITH FUN
SIDE EFFECTS...

THEN YOU HAVE: ZOINKS lp/cd
"WELL AND GOOD"



IF YOUR SYMPTOMS ARE:
CONSTANT GOOSEBUMPS USUALLY DUE TO
EXCESSIVE SENSORY PLEASURE,
HARD DRIVEN MELODICORE ACCOMPANIED
BY INTELLIGENT LYRICS...

THEN YOU HAVE: THE MARSHES lp/cd
"POXX ON THE TRACTS"

**If any of these symptoms persist,
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FRI 19 GTR PRESENTS SHINDIG! FINALS: VERONA, HOUNDS OF BUSKERVILLE & THE SALTENES@Starfish Room... The Cartels, The Retreads@Brickyard... Ray Condo & The Ricochets@Railway Club... 112, Busta Rhymes, Foy Brown, Jay-Z, Kid Capri, L.O.X., Lil' Cease, Lil' Kim, Maze, Usher, Puff Daddy & The Family@GM Place... Millennium Project@Sonar... Lili Marleen, Nora Helmer@Pacific Cinéma... Kathryn Rose@Pecadilly Pub... Nigel Mack & The Blues Attack@Backstage Lounge... Glen Tremblay Quintet@Purple Onion...

SAT 20 The Colorifics@Starfish Room... Ray Condo & The Ricochets@Railway Club... Blammo, Trike Wipeout, Malevolence@Brickyard... Vancouver Chamber Choir, Ed Henderson@Chan Centre... Millennium Project@Sonar... Jamie Clark@Naam... The Malchis, The Hounds of Buskerville@Cafe Deux Soleils... Black Christmas@Havana Gallery...

SUN 21 Poetry Panache: X-Mas Edition@Death By Chocolate... Sugar Rum Cherry@VECC... Vancouver Chamber Choir, Ed Henderson@Chan Centre... Andrew Davis Duo@Naam... Linda McKee, Bughouse 5, Big Yellow Taxi, Trick, Bopchus King, Daisy Duke@Gate...

MON 22 Grrrr with Guitars: Pamela Messner, Laurel Albina, 5th And Stephens@Railway Club... Jazz Fish@Naam... **TUE 23 Ronnie Hayward Trio@Jazz Fish Club...** Jim Mall@Naam...

WED 24 Ronnie Hayward Trio@Railway Club... **FRI 26 Bughouse Five@Railway Club...** Green Room@Chameleon... Danian Azriel@Naam... Gail Bowen@Backstage Lounge...

SAT 27 Green Room@Chameleon... Jamie Clark@Naam... Gail Bowen@Backstage Lounge... **SUN 28 Ian Miller@Naam...**

MON 29 Money Hungry Newlyweds, Nummbb@Railway Club... Old Time Comfort@Naam... **TUE 30 Oh Susanna, Kevin Kane@Railway Club...** **WED 31 Pluto, DTT@Starfish Room...** The Rubbermaids@Naam... The Jazztation Devils@Pecadilly Pub... The Sharpshooters@Chameleon... Sleater-Kinney, Dub Narcotic Sound System@Capitol Theatre, Olympia... Royal Grand Prix@Railway Club... **TUE 32 Skaville@Starfish Room...** Resin@South Hill Candy Shop... **SAT 3 Resin@Whip...** Harvey Switched, The Saddlesores, The Dirmitts@Starfish Room... **MON 5 Chris Aiken with Peter Bingham (dance)@Edam [303 E. 8th Ave.]...** **TUE 6 Men in Black, Gattaca@Ridge...** **WED 7 Career Girls, Secret and Lies@Ridge...** **THU 8 Versions@Chameleon...** Little Gorphin Annie, Big Cookie, Vegetable Kingdom@Starfish Room... **FRI 9 Wide Mouth Mason@Palladium...** Noise Therapy, Midge@Starfish Room... Chris Aiken with Peter Bingham (dance)@Edam...

SAT 10 Liana Boyd@Surrey Arts Centre... Chris Aiken with Peter Bingham (dance)@Edam... Chantal Kreviazuk, Kacy Crowley@Starfish Room (2 show 1st at 7:30, 2nd at 11:00)... **SUN 11 The World's Best Commercials, 1997@Ridge...** **MON 12 Iris Dement@Starfish Room...** **TUE 13 The World's Best Commercials, 1997@Ridge...** **WED 14 The World's Best Commercials, 1997@Ridge...** **THU 15 Trey Gunn@Starfish Room...** Double Six@Chameleon...

FRI 16 GTR presents ROCK FOR CHOICE: MOLLIES REVENGE, PLUTO, MUDGICK, TEN DAYS LATE, GAZE@Vancouver East Cultural Centre... LA Confidential, The Usual Suspects@Ridge...

SAT 17 GTR presents ROCK FOR CHOICE: SNFU, MR. WRONG, JODI (from Team Dresch), VEDA HILLE, PUNCTURE, LOUD@Vancouver East Cultural Centre... Chris Parkinson, Daniel Thonon, John Whelan@Rogue Folk Club... LA Confidential, The Usual Suspects@Ridge... **SUN 18 Fred Penner@Orpheum...** LA Confidential, The Usual

Suspects@Ridge... **MON 19 The Sweet Hereafter, Exotica@Ridge...** **TUE 20 The Sweet Hereafter, Exotica@Ridge...** **WED 21 The End of Violence, Wings of Desire@Ridge...** **THU 22 Christian Escoute Trio@Starfish Room...** **FRI 23 Goldfinger@Starfish Room...** Oasis, Cornershop@GM Place... **SAT 24 Brian Evans@Vogue...** **SUN 25 Taste of Cherry@Ridge...** **MON 26 Our Lady Peace, Everclear@GM Place...** **TUE 27 Taste of Cherry@Ridge...** **WED 28 Jesus Lizard@Starfish Room...** The Rolling Stones, Jonny Lang@BC Place... **THU 29 Back to the Lab@Chameleon...** **FRI 30 The Hanging Garden, Kissed@Ridge...** **SAT 31 The Hanging Garden, Kissed@Ridge...**

Special events

SHINDIG! Finals
Yes, it's that time already. After three-months of qualifying, judges will decide who is the bestest of the three Shindig! semi-finalists at the Starfish Room, Friday, December 19th.

ROCK FOR CHOICE
A benefit with great bands and a great cause. What more could you ask for? How about a two day event, instead of one? Ya got it this year! Come down to the VECC on Jan 16 AND 17, educate yourself... and have a lot of fun!

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 892 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE FEBRUARY ISSUE IS JANUARY 14TH!

everything you need to know about.....go everywhere you need to go

The Abyss 315 E. Broadway (side entrance)
Anderson's Restaurant (Jazz on the Creek)
Anzo Club 3 W. 8th (Mount Pleasant)
Arts Hotline
Bassix 217 W. Hastings (at Cambie)
Backstage Lounge 1585 Johnston (Granville Island)
Black Sheep Books 2742 W. 4th (at MacDonald)
The Blinding Light 256 E. Georgia (between Main & Gore)
The Brickyard 315 Carroll St.
Cafe Deux Soleils 2096 Commercial (the Drive)
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)
Caprice Theatre 965 Granville (Granville Mall)
Celebrities 1022 Davie (at Burrard)
Chameleon Urban Lounge 801 W. Georgia (Downtown)
Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)
Club Mardi Gras 398 Richards St.
CN Imax Theatre 999 Canada Place
Columbia Hotel 303 Columbia (at Cordova)
Commodore Lanes 838 Granville (Granville Mall)
Cordova Cafe 307 Cordova (Gastown)
Crowsfoot Theatre 316 W. Hastings (Downtown)
Death by Chocolate 1001 Denman St. (at Nelson)
Denman Place Cinema 1030 Denman (West End)
Dr. Sun Yat-Sen Garden Main Hall 578 Carroll Rd.
DV8 515 Davie (Downtown)
Firehall Arts Centre 80 E. Cordova (at Main)
Food Not Bombs Vancouver

488 6219
484 3777
676 7128
684 2787
689 7734
687 1354
732 5087
685 3978
254 1195
873 1331
683 6099
689 3180
669 0806
687 5007
682 4629
683 3757
681 1531
683 5637
689 7573
683 2201
662 3202
682 4388
689 0926
872 6719

Frederic Wood Theatre (UBC)
Garage Pub 2889 E. Hastings (Downtown)
Gastown Theatre 36 Powell (Gastown)
The Gate 1176 Granville (Downtown)
Good Jacket 42 Kingsway (at Main)
Greg's Place 4584 Yale Rd. (Chilliwack)
The Grand Gallery 4124 Main (Mt. Pleasant)
Hamp B.C. 324 W. Hastings (Downtown)
Hollywood Theatre 3123 W. Broadway (Kitsilano)
Hot Jazz Society 2120 Main (Mt. Pleasant)
It's A Secret 1221 Granville St. (Downtown)
Jericho Arts Centre 1600 Discovery (Pt. Grey)
La Quena 1111 Commercial (the Drive)
The Lotus Club 455 Abbott (Gastown)
Lucky's 3972 Main
Luv-A-Fair 1275 Seymour (Downtown)
Mars 1320 Richards (Downtown)
Maximum Blues Pub 1176 Granville (Downtown)
Medialuna 1926 W. Broadway
Mora & Powell (Gastown)
Naam Restaurant 2724 W. 4th Ave (Kitsilano)
Old American Pub 928 Main (Downtown)
Orpheum Theatre 3mitie & Seymour (Downtown)
Pacific Cinéma 1131 Howe (Downtown)
Paradise (formerly Grosland) 1250 Richards (Downtown)
Paradise 27 Church (New West)
Paradise Cinema 919 Granville (Granville Mall)
Park Theatre 3440 Cambie (South Vancouver)
Pecadilly Pub 630 W. Pender (at Seymour)
Pit Pub basement, Student Union Building (UBC)
Pitt Gallery 317 W. Hastings (Downtown)
Plaza Theatre 881 Granville (Granville Mall)
Purple Union 15 Water St. (Gastown)
Queen Elizabeth Theatre Hamilton & Georgia
Raffels Lounge 1221 Granville (Downtown)

822 2678
822 9364
684 MASK
688 8701
872 5665
795 3334
322 6057
681 4620
738 3211
873 4131
688 7755
224 8007
251 6626
685 7777
875 9858
685 3288
230 MARS
688 8701

The Rage 750 Pacific Blvd. South (Plaza of Nations)
Railway Club 579 Dunsmuir (at Seymour)
Richard's On Richards 1036 Richards (Downtown)
Ridge Cinema 3131 Arbutus (at 16th Ave.)
Russian Hall 600 Campbell (Chinatown)
Scratch Records 109 W. Cordova (Gastown)
Shadbolt Centre for the Arts 6450 Deer Lake Ave. (Bby)
Sonar 66 Water (Gastown)
Southlink Candy Shop 4198 Main (at 26th)
Squish'd Knish 4470 Main (at 29th)
Starfish Room 1055 Homer (Downtown)
Starlight Cinema 935 Denman (West End)
Station Street Arts Centre (Station [off Main])
St. Regis Hotel 602 Dunsmuir (Downtown)
Stone Temple Cabaret 1082 Granville St. (Downtown)
Sugar Refinery 1115 Granville (Downtown)
Theatre E 254 E. Hastings (Chinatown)
Thunderbird Ent. Centre 120 W. 16th St. (N. Van)
The Tower 339 W. Hastings (Downtown)
Twilight Zone 7 Alexander (Gastown)
Vancouver E. Cultural Centre 1895 Venables (at Victoria)
Vancouver Little Theatre 3102 Main (Mt. Pleasant)
Vancouver Press Club 2215 Granville (S. Granville)
Varsity Theatre 4375 W. 10th (Point Grey)
Veto/Washout 1020 Granville (Downtown)
Video In Studios 1965 Main (Mt. Pleasant)
Virgin Mega Store 788 Burrard (at Robson)
Vogue Theatre 918 Granville (Granville Mall)
Waterfront Theatre 1405 Anderson (Granville Is.)
Western Front (303 E. 8th Ave.)
Whip Gallery 209 E. 6th Ave (at Main)
W.I.S.E. Hall 1882 Adanac (the Drive)
Women In Print 3566 W. 4th (Kitsilano)
Yale Blues Pub 1300 Granville (Downtown)
Zulu Records 1869 W. 4th (Kitsilano)

685 585
681 1625
687 6794
738 6311
874 6200
687 6355
291 6684
683 6695
876 7463
879 9017
688 7171
689 0096
688 3312
681 8915
988 2473
682 8550
284 9578
876 4165
738 7015
222 2235
872 2999
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SOME TAIL END OF '97 RELEASES



JULIANA HATFIELD
Please Do Not Disturb **CD**

MOUSE ON MARS
Twist **CD-EP**

Various Artists
SERGE GAINSBURG:
GREAT JEWISH MUSIC **CD**

GOTHIC ARCHIES
The New Despair **CD**

BLACK GRAPE
Stupid Stupid **CD**

ANIMALS ON WHEELS
Designs And Mistakes **CD**

CONSOLIDATED DROPPED **CD**

Not to be silenced for long, these activist-minded music makers have returned to the business of rock, producing a lively, articulate and loud funk/rock/dance hybrid-like new recording. Certainly, the political angle is still present, but comparably coded in relation to past didactic gems. Also, now on Canadian indie label G-7, home of politicized punkers *Propagandi*.

\$12.98 CD

ROOTS ROUNDUP Rootsperspective **CD**

Sixteen tracks of folk/funk/rock/reggae from one of Vancouver's all time fave party bands. This positive philosophy compilation culminates tunes from long out of print CDs and cassette-only releases. It's time to shake the lint out of yer pockets and groove, baby!

\$10.98 CD

MOGWAI Young Team **CD**

These young Scottish sonic explorers daringly chart the spacy outer territories of noise rock experimentation, ebbing and flowing with equal grace and passion. Impulsive, dynamic, moody and appealing, *MOGWAI's* Young Team has seasoned intelligence and style — a late-in-the-year Zulu fave, for your approval.

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PROPELLERHEADS FEATURING SHIRLEY BASSEY History Repeating **CD-EP**

How the hell did these Australian big beat masterminds hook up with *SHIRLEY BASSEY*? Does it matter? These tracks drop the bomb, or should we say boom, giving the *Chemical Brothers* a run for their money. Look out boys, the colonies are calling — history repeating, indeed. A classy, house-rocking EP.

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MICK HARVEY Pink Elephants **CD**

Ex-Bad Seed, *MICK HARVEY* gives us his second solo outing, which, as with *Intoxicated Man*, is a very sophisticated and sexy listen. Taking a tip from the debonair *Serge Gainsbourg*, *HARVEY* coos with great passion.

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Various Artists PHYSICAL FITNESS VOLUME 3 **CD**

Features: *NOFX*, *GOOD RIDDANCE*, *SNUFF*, *STRUNG OUT*, *GOBBER PATROL*, *HI-STANDARD*, *SCRECHING WEASEL*, *LAGWAGON*, *BRACKET*, *SWINGIN' UTILERS*, *NO USE FOR A NAME*, *DICKIES*, *SCREW 2*, *PROPAGANDHI*, *TILT*, *80 FINGERS*, *LOUIE, WE FIRST & THE GIMME GIMMES*, *SNUFF*. A full meal deal and then some, at a great price.

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ZULU FAVES OF 1997

BRADY

1. MASARU - Het
2. CALEXICO - Spoke
3. THE SEA + CAKE - The Fawn
4. OPB - Slush
5. DAVID GRUBBS - Banana Cabbage, Potato Lettuce, Onion Orange
6. BLONDE REDHEAD - Fake Can Be Just As Good
7. TO ROCCOCO ROT - Veiculo
8. APHEX TWIN - Come To Daddy EP
9. PANASONIC - Karima
10. WOODEN STARS - Mardi Gras

CHRISTINE

1. SARAH CRACKNELL - Lipside
2. THE GENTLE PEOPLE - Soundtracks For Living
3. SUPER FURRY ANIMALS - Radiator
4. PULP - Help The Aged EP
5. THE VERVE - Urban Myths
6. RADIOHEAD - OK Computer
7. GENEVA - Further
8. OASIS - Be Here Now
9. DUBSTAR - Good Bye
10. TEENAGE FANCLUB - Songs From Northern Britain

GRANT H

1. RADIOHEAD - OK Computer
2. LABRADFORD - Mi Media Naranja
3. TO ROCCOCO ROT - Veiculo
4. AERIAL M - As Performed By...
5. LAIKA - Sounds Of The Satellites
6. TINDERSTICKS - Curtains
7. LOW - Songs For A Dead Pilot
8. POLVO - Shapes
9. BOWERY ELECTRIC - Beat
10. PAVEMENT - Brighten The Corners

GRANT M

1. THE MAKE-UP - After Dark
2. BOWERY ELECTRIC - Beat
3. SPIRITUALIZED - Ladies And Gentlemen We Are Floating In Space
4. FOLK IMPLOSION - Dare To Be Surprised
5. OPB - Slush
6. BETH ORTON - Trailer Park
7. LAIKA - Sound Of The Satellites
8. KARP - Karp
9. LINK WRAY - Shadowman
10. HELIUM - The Magic City

KEN

1. REX - 3
2. OPB - Slush
3. YO LA TENGO - I Can Hear The Heart Beating As One
4. CALEXICO - Spoke
5. THE JAYHAWKS - The Sound Of Lies
6. RED RED MEAT - There's A Star Above The Manger Tonight
7. SON VOLT - Straightaways
8. BUILD TO SPILL - Perfect From Now On
9. WHISKYEYOW - Strangers Almanac
10. THE GERALDINE FIBBERS - Butch

KEVIN

1. THE JAYHAWKS - Sound Of Lies
2. SUPERGRASS - In It For The Memory
3. TEENAGE FANCLUB - Songs From Northern Britain
4. GUIDED BY VOICES - Mag Earwhig
5. SUPERSUCKERS - Must've Been High
6. NEKO CASE - The Virginian
7. MINUS 5 - The Lonesome Death Of Buck McCoy
8. TOBIN SPROUT - Moonflower Plastic
9. DELTA 72 - The Soul Of A New Machine
10. APPLES IN STEREO - Tone Soul Evolution

MIKO

1. SLEATER-KINNEY - Dig Me Out
2. MECCA NORMAL - Who Shot Elvis
3. MOUNTAIN GOATS - Full Force Galesborg As One
5. LOW - Songs For A Dead Pilot
6. HELIUM - The Magic City
7. COMPOSTELA - Wadachi
8. FUTURE BIBLE HEROES - Memories Of Love
9. BLONDE REDHEAD - Fake Can Be Just As Good
10. ARTO LINDSAY - Hyper Civilizado

NIC

1. TINDERSTICKS - Curtains
2. BELLE & SEBASTIAN - If You're Feeling Sinister
3. RADIOHEAD - OK Computer
4. MICK TURNER - Tren Phantasma
5. ROBERT WYATT - Shleep
6. NICK CAVE - The Boatman's Call
7. CALEXICO - Spoke
8. GORRY'S ZYGOTIC MENCHI - Barafundle
9. PAVEMENT - Brighten The Corners
10. THE SEA + CAKE - The Fawn

PAUL

1. Original Motion Picture Soundtrack - TREES LOUNGE
2. PAVEMENT - Brighten The Corners
3. MOLESTICS - Tropic Of Hukum
4. COMPOSTELA - Wadachi
5. BANTAM ROOSTER - Deal Me In
6. TINDERSTICKS - Curtains
7. NO KNIFE - Hit Man Dreams
8. THE SMUGGLERS - Buddy Holly Convention EP
9. DELTA 72 - The Soul Of A New Machine
10. SHUDDER TO THINK - 50,000 BC

THEA

1. OPB - Slush
2. BELLE & SEBASTIAN - If You're Feeling Sinister
3. THE SEA + CAKE - The Fawn
4. ARTO LINDSAY - Hyper Civilizado
5. ELLIOTT SMITH - Ether/Or
6. WILL OLDHAM - Western Music
7. AERIAL M - As Performed By...
8. EDITH FROST - Calling Over Time
9. TOBIN SPROUT - Moonflower Plastic
10. GOTHIC ARCHIES - The New Despair

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